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Stone statues often appear solid and eternal, from the beautiful limestone bust of Nefertiti to the well-defined marble physique of Michelangelo's "David." The artwork above is no exception. Sculpted in the fifth century A.D., its sandstone has exuded balance and serenity for more than 1,500 years.

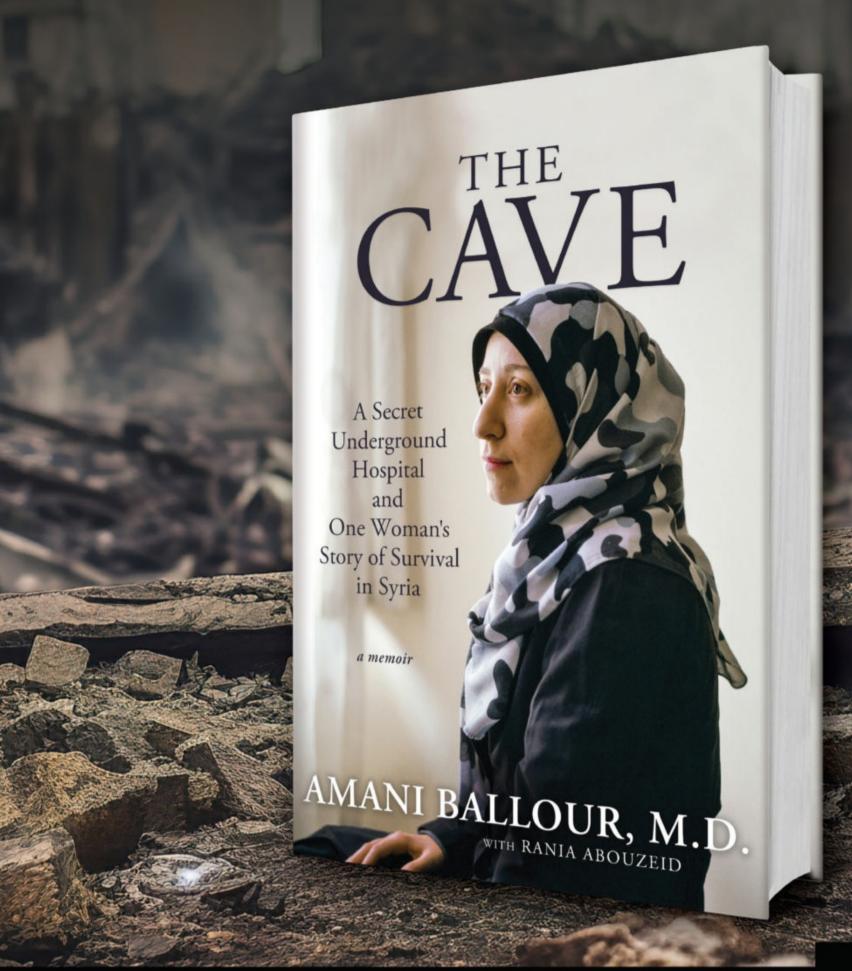
"Buddha Preaching His First Sermon" was discovered in the 1900s at Sarnath, India, the same place where tradition says the Buddha began teaching shortly after he achieved enlightenment. His first sermon, known as the "Sermon in the Deer Park," lays out concepts at the heart of Buddhism, including *anicca*, or impermanence.

According to Buddhist thought, all earthly things are in a state of continuous change. Nothing is permanent, not even seemingly sturdy artworks carved out of rock. In many ways, the study of history is a way to grapple with impermanence, to accept, acknowledge, and understand the ways in which all things change over time.

Amy Briggs, Editor in Chief

"This is my story, which I am telling for history's sake. I will not live forever, but these testimonies, these truths, should."

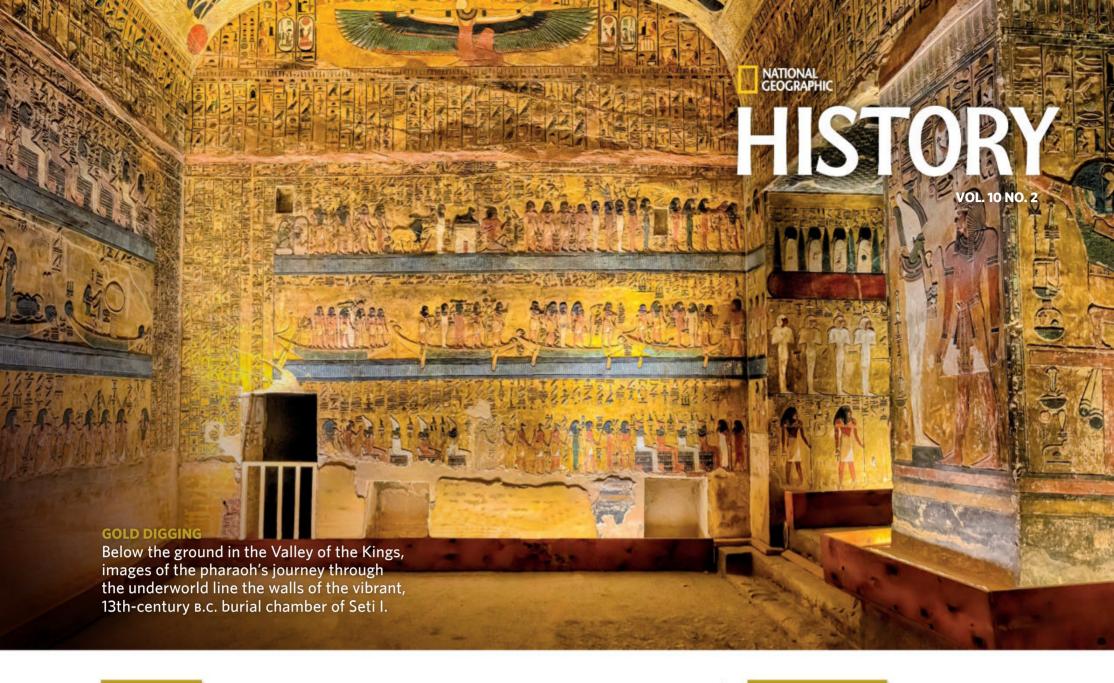
—AMANI BALLOUR, M.D.











Features

18 Valley of the Kings

To protect their golden tombs from grave robbers, Egypt's New Kingdom rulers—like Ramses the Great and Tutankhamun—hid them underground in a great royal necropolis across the Nile from the city of Thebes.

36 Tales of Tartessos

In the seventh century B.C., a mysterious civilization arose along the coast of Spain. Built from a cultural fusion between local Iberians and Phoenician traders, Tartessos lasted only a short time but left an indelible impression.

48 Becoming the Buddha

Buddhism traces its origins back some 2,500 years, when a prince renounced his riches and found enlightenment. Today his life and teachings are the foundation of one of the world's major religions.

62 Uniting Hawai'i

The Hawaiian Islands were once separate states before King Kamehameha I brought them together as one kingdom. Led by prophecy and ambition, he overcame colonial threats and local rivals to take power.

76 How World War II Was Won

In June 1944, the Allies prepared for a daring invasion to take Europe from the Nazis. Cameras captured their preparations, the carnage at Normandy, and the path to victory.



Departments

6 NEWS

Cleaning centuries of dirt from the ceiling of Egypt's Temple of Esna uncovered the hidden colors of its artwork—including vibrant constellations that revealed how Egyptians saw the heavens.

10 PROFILES

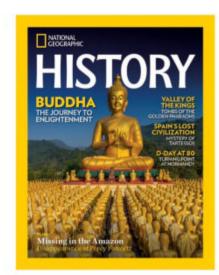
In 1925, Percy Fawcett disappeared without a trace in the Amazon Basin. After a century of speculation in novels, books, and movies, new theories have emerged as to his ultimate fate.

14 DAILY LIFE

Beauty for Spanish ladies in the 1600s was a toxic business: Lead and sulfur-based makeup produced the ideal look of red cheeks and pale skin but also caused skin damage and blindness.

90 DISCOVERIES

Perfectly preserved in mud for nearly 3,000 years, Britain's largest cache of Bronze Age artifacts was discovered in 1999 at Must Farm, giving the site the nickname Britain's Pompeii.



A statue of the Buddha and his disciples at Magha Puja Memorial Buddhist Park, Nakhon Nayok, Thailand PLATONGKOH/GETTY IMAGES

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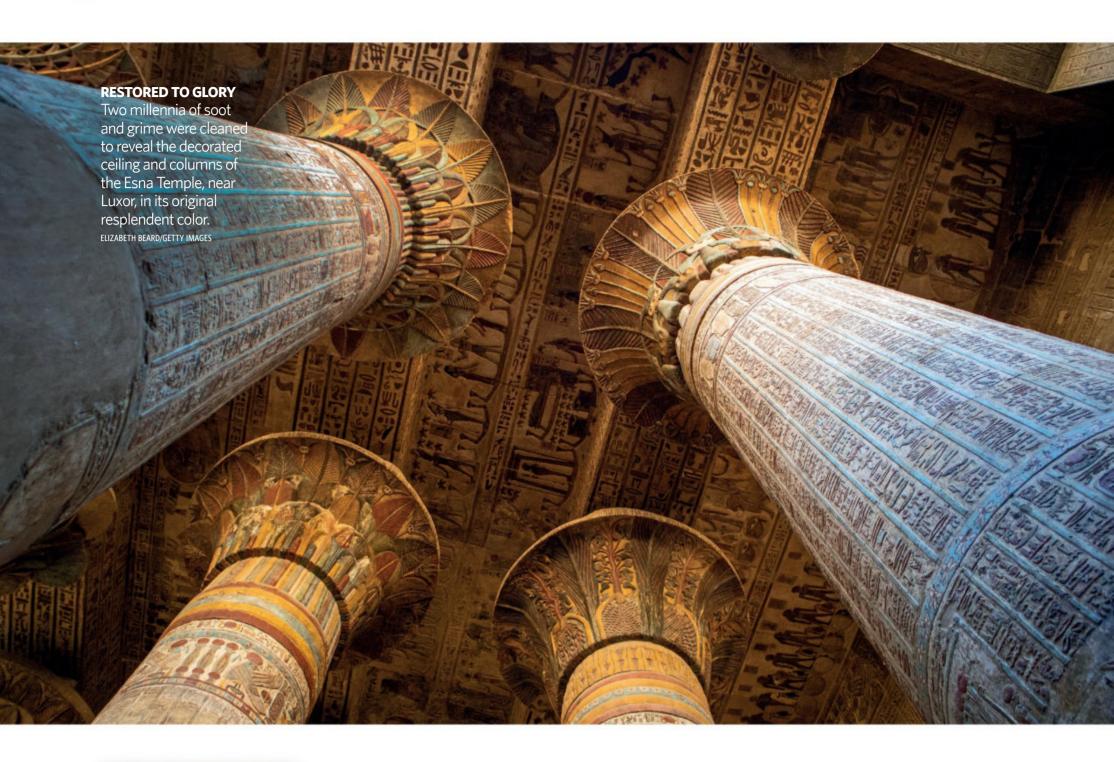
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LOCATED 34 miles south of Luxor, Esna is the Egyptian name for the city whose temple would achieve fame in the Greco-Roman period. The Greeks named it Latopolis ("city of the fish") for the Nile perch, abundant in the river.

NGM MAPS

EGYPTIAN TEMPLE GLOW UP

Five-Year Restoration Reveals Celestial Delights

Centuries of grime were cleaned from Egypt's Temple of Esna, allowing vibrant reliefs of the night sky and its wonders to shine.

estoration of the ceiling of Egypt's Temple of Esna has revealed a vibrant display: full-color reliefs of the zodiac, depictions of constellations ect, told *History*. and planets, and hieroglyphic inscriptions that could unlock some of the meanings behind these celestial images.

What obscures, it turns out, can also protect: "Layers

of soot and dirt that accumulated over nearly 2,000 years enabled this remarkable state of preservation," Christian Leitz, who oversaw the proj-

Over five years, a team of 30 people worked together on the joint project of the Egyptian Ministry of Tourism and Antiquities, represented by Hisham El-Leithy, and the

University of Tübingen in Germany. They revealed vibrant color still intact after millennia. Highlights include a complete set of zodiac signs and a divine depiction of the annual flooding of the Nile.

Meeting of Two Worlds

Situated just south of Luxor on the Nile, the Temple of Esna is one of the last such buildings

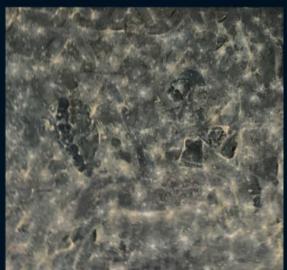
Four rams' heads appear on this depiction of a god, which may be a representation of the fertility god and source of the Nile, Khnum, during the sixth hour of the day. Late second to early third century A.D.



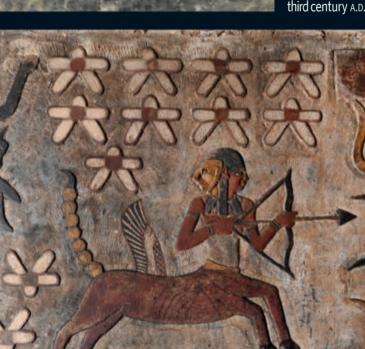
COLORFUL TRANSFORMATIONS

were covered in not only layers of soot but also deposits left by birds, bats, spiders, and wasps. Workers used sponges to remove the soot, and brushes, scalpels, and toothpicks to remove debris in areas encrusted in droppings and other waste. Cotton soaked in distilled water was then passed over the surfaces to enhance the colors, which were created using mineral pigments. Some pigments, especially blues and greens, had faded because of the effects of smoke and soot. To preserve this painstaking work, devices have been installed on the roof to dissuade birds from roosting, protecting the newly restored reliefs.

ALL IMAGES: AHMED AMIN/EGYPT MINISTRY OF TOURISM AND ANTIQUITIES



Details of a celestial archer were blurry before its colorful restoration revealed similarities to the zodiac sign Sagittarius. Late second to early third century A.D.







Depicting the south wind, a winged lion with a ram's head features brilliant reds and golds uncovered by the temple restoration. Late second to early third century A.D.



THE NEW YEAR RELIEF from the Temple of Esna depicts the annual flooding of the Nile. The gods Orion (left), Sothis (center), and Anuket (right) signal the rise and fall of the Nile floods while, above them, the sky goddess Nut swallows the evening sun.

AHMED AMINISTRY OF TOURISM AND ANTIQUITIES

erected in Egypt. The construction began in the second century B.C. under Pharaoh Ptolemy VI. Successors of a general of Alexander the Great, the Ptolemy pharaohs introduced into Egypt a rich fusion of Greek and Egyptian cultures. Additions were made to the temple, dedicated to Khnum, god of fertility and the source of the Nile, until the Roman imperial period.

The ceiling is in the temple's pronaos

(vestibule) and was built during the reign of the Roman emperor Claudius (A.D. 41-54). It is the only part of the temple that still stands today. Its central position in Esna helped ensure the valuable stone of the structure was not robbed for use in other buildings. For many centuries, the building was occupied by the citizens of Esna, whose open fires caused thick layers of soot to accrue.

The ceilingisinthe umns that support the roof
temple's of the pronaos were decorated
pronaos by Ptolemaic pharaohs, with

Roman embellishments added in the first century A.D. Date palms, lotus flowers, papyri, and vines with clusters of grapes all reflect the fertility of the Nile Valley.

Heavenly Sights

Cleaning the ceiling to reveal the second-century A.D. artwork lying beneath was a painstaking process. "Toothpicks were used to scrape off the dirt," Tübingen University's Christian Leitz said.

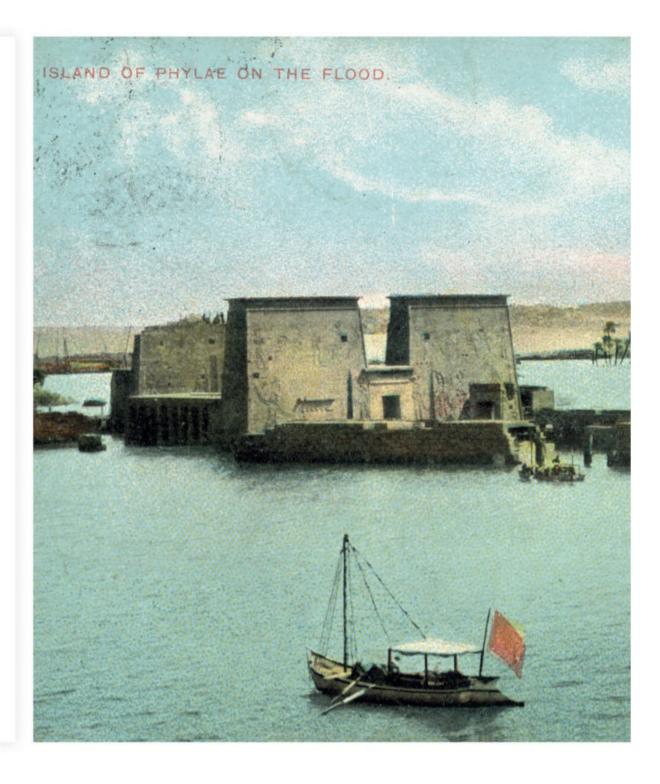
A two-headed serpent with a tree growing from its tail is one of the fascinating artworks at Esna. Late second century A.D.

AHMED AMIN/EGYPT MINISTRY OF TOURISM AND ANTIQUITIES

RISING AND RECEDING

THE ANNUAL FLOODING of the Nile was the lifeblood of Egypt from the days of the pyramids to the late 1800s. Egyptians named their land Kemet, which means "black earth," a proud reference to the nutrient-rich soil deposited by the river every year. Floodwaters originated in the Ethiopian Highlands and from seasonal monsoons. After the waters receded, the amount of silt would determine the quality of the year's harvest. If there was not enough, famine could ensue. In the early 1900s the Aswan Low Dam (which flooded the Philae Island temple complex) reduced the annual flood downstream to the lower Nile. With the completion of the Aswan High Dam in 1970, the annual deluge of the lower Nile has been entirely halted.

The Philae temple complex was submerged following the building of the Aswan Low Dam in the early 1900s. LOOK AND LEARN/BRIDGEMAN



Among the many images the joint team uncovered: a full set of 12 zodiac symbols. Tübingen University's Daniel von Recklinghausen explained in a press release that the zodiac was commonly used to decorate private Egyptian tombs but was rarely used in temple decoration.

Dating back to the Ptolemies, the symbols, similar to some in modern astrology, originated in Babylon and were brought to Egypt by the Greeks. Alongside the symbols are other constellations and even the planets Mars, Jupiter, and Saturn.

Of special interest to scholars are the hieroglyphic inscriptions accompanying the images. French Egyptologist Serge Sauneron was among the first to record and interpret them in the 1960s and '70s. This latest restoration has uncovered some 200 more that had been obscured by the dirt and soot. Deciphering

A team of 30, working together for five years, cleaned centuries of soot from the temple's ceiling.

these inscriptions will help better interpret the imagery and reveal names of unknown Egyptian constellations.

Another major discovery is a representation of New Year's Day. The Temple of Esna's proximity to the Nile provides key insight into understanding the relief's meaning. The Egyptian New Year was marked when the bright star Sirius, invisible for 70 days, reappeared in the eastern skies. Personified in the relief by the goddess Sothis, the star's return coincided with the Nile's annual flood.

To celebrate, ancient Egyptians feasted and drank

as part of a festival called Wepet-Renpet. One hundred days later, thanks to the goddess Anuket—also personified in the newly discovered relief—the Nile waters would finally recede.

With the restoration of this artwork and the other reliefs, Esna joins the Hathor temple in Dendera as the two temples with the best preserved astronomical ceilings in Egypt. Now that the ceiling is complete, the columns and walls are being cleaned to restore one of Egypt's great Greco-Roman treasures to its full polychromatic glory.

—Anna Thorpe

Percy Fawcett: Tragic Search for Lost City of Z

Convinced by old documents that a lost civilization lay in the Amazon rainforest, Percy Fawcett set out to find it in 1925. His disappearance sparked a century of speculation as to his fate.

The Call of the Amazon

-57

1867

Percy Fawcett is born in Torquay, England. At the age of 19 he enrolls at the Royal Military Academy, Woolwich.

1901

Fawcett joins the Royal Geographical Society of London and travels to North Africa and Malta, carrying out surveys.

1906

Fawcett makes his first, life-changing trip to South America, exploring the largely unmapped terrain between Bolivia and Brazil.

1920

Following WWI, Fawcett returns to Brazil. He becomes convinced that a lost city he calls Z lies in the forests of western Brazil.

1925

In April, Fawcett leaves Cuiabá, Brazil in search of Z. After sending a last letter in late May, he and his party disappear without a trace. hen the Spanish first ventured into the Amazon Basin in the 1540s, they recorded Indigenous accounts of a lost city of fantastic wealth that they called El Dorado ("the golden"). Over the centuries, many vain attempts were made to locate a lost civilization in the Amazon rainforest.

The last significant attempt to find such a culture was undertaken by British explorer Percy Fawcett. Between 1906 and 1924, Fawcett made seven expeditions across the Amazon Basin, concluding with his doomed quest to find the city he called Z. Fawcett was inspired by his extensive reading of historical sources, including a mysterious document known as Manuscript 512.

A man of extraordinary mental and physical stamina, Fawcett was working at a time when the Amazon region was still largely undocumented by Europeans who sought to explore its jungles and waterways, seeking ancient cities

and riches. His disappearance during his search for Z in 1925, in the

Mato Grosso region of Brazil, continues to intrigue writers and filmmakers.

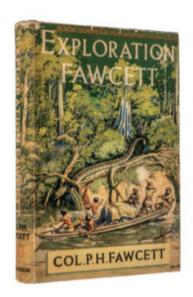
Yearning to Explore

Percy Harrison Fawcett was born in 1867 in Torquay, Devon, the English county that had produced many famous explorers and mariners, including Francis Drake and Walter Raleigh.

The son of an aristocrat who had lost his fortune, Fawcett described his childhood as lacking in affection. At age 19, he was commissioned as a lieutenant in the Royal Artillery and sent to outposts of the British Empire.

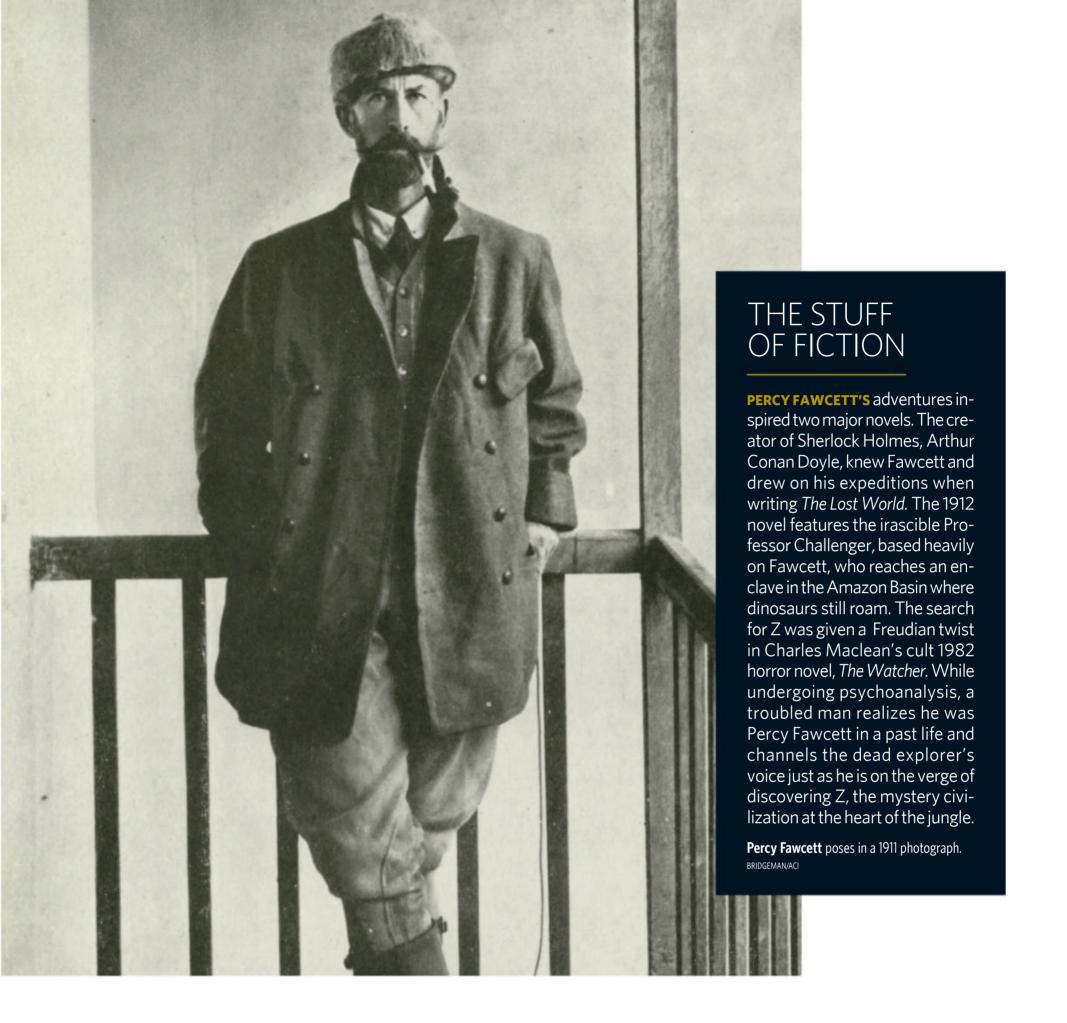
In 1901, Fawcett joined the Royal Geographical Society of London and traveled to Africa as a surveyor in the service of the British state, tasked with gathering military intelligence. In 1906, he was commissioned by the society to lead an expedition to the Amazon.

Arriving in South America was the moment his whole life changed. Setting out from La Paz to map the vast territory on the borderlands of Bolivia and Brazil, Fawcett often faced hostility from Indigenous peoples angered by rubber barons, who had invaded their lands to extract rubber for use in car and train manufacturing.



For a decade, Fawcett roamed the Amazon Basin. His writings give a sense of the awe he experienced.

Fawcett's posthumous 1953 book was compiled from his writings by his son.



For nearly a decade he roamed the Amazon Basin, often the first European to record geographical features such as waterfalls. His writing gives a sense of the awe he experienced:

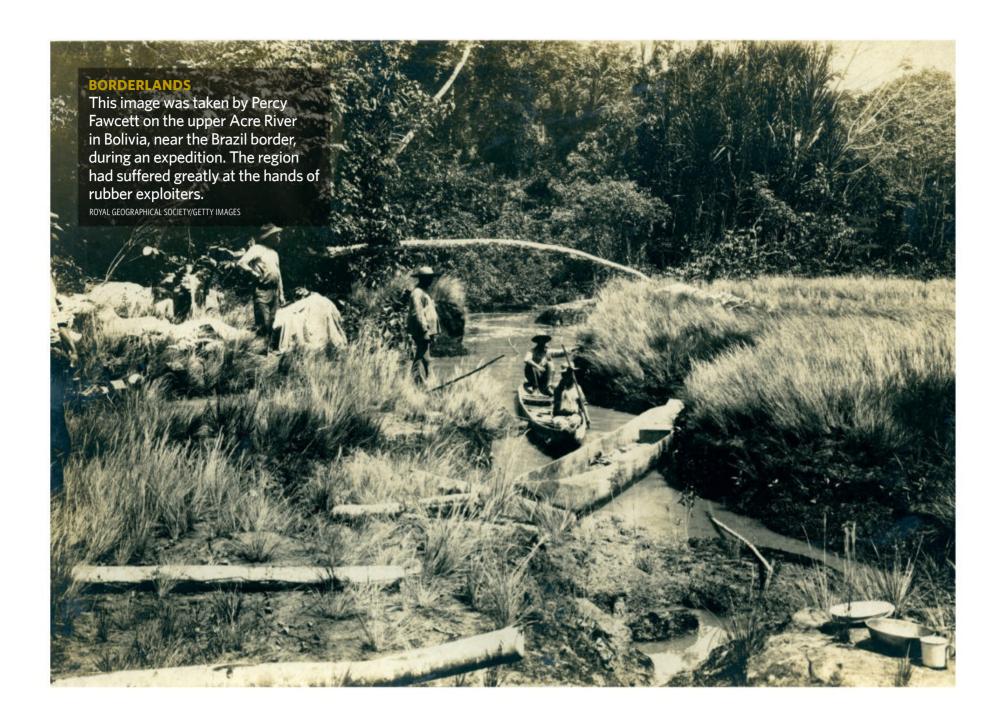
Above us rose the Ricardo Franco hills, flat topped and mysterious, their flanks scarred by deep quebradas [ravines]. They stood like a lost world, forested to their tops, and the imagination could picture the last vestiges of an age long vanished.

The outbreak of World War I interrupted this rich period of exploration, forcing him to return to Europe. Although in his 50s, Fawcett was in peak physical condition, and he proved to be an outstanding soldier.

A Mysterious Manuscript

Fawcett could not shake off the allure of South America, however. So, when the war ended, he returned to Brazil, where he would pursue an idea that led him to his last great adventures and, ultimately, his mysterious death. Although Fawcett often relied on racist tropes and ideas when he wrote of Brazil's Indigenous peoples, he also made great efforts to understand their customs and languages.

He lamented the effects of colonialist greed on these societies and became convinced that Spanish and Portuguese accounts from the 16th and 17th centuries of complex civilizations in the rainforest may have had merit. Such accounts mention "very large settlements" as well as "fine roadways in the interior."



One document in particular fascinated Fawcett. Known as Manuscript 512 and written in Portuguese, it is purportedly an account by adventurers and fortune hunters. In 1753, in search of precious metals, the adventurers found a ruined city boasting monumental buildings, roads, and a plaza, in "each corner of which is a spire, in the

style of the Romans."

Scholars are divided about the manuscript's authenticity. Skeptics consider it a forgery. Brazil achieved independence from Portugal in 1825. It would have been useful for a new, insecure republic to "discover" a document that described ancient civilizations in its territory—akin to the great Maya sites

in Central America. Many at the time, however, accepted the manuscript's authenticity, including Fawcett, already convinced that early accounts of complex civilizations in the rainforest were accurate. He became obsessed with finding such a place.

In Search of Z

Although Fawcett was inspired by Manuscript 512's claims, he never intended to find the city it described. The settlement in that document lies, supposedly, in Brazil's northeast. Citing other sources (which he did not name), Fawcett became convinced that a lost civilization existed in the wild, central-western region of Mato Grosso. He named the city Z.

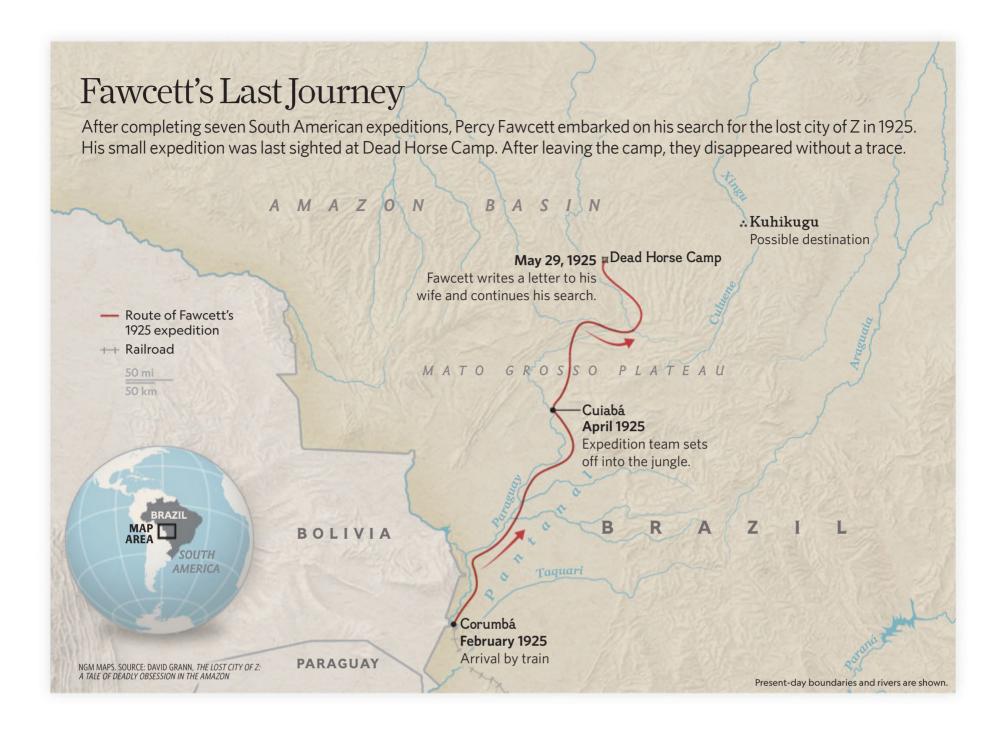
In April 1925, Fawcett set out from Cuiabá to find it, accompanied by his eldest son, Jack, and his son's best

MYSTERY MANUSCRIPT

THE DOCUMENT that partly inspired Fawcett's search for Z is kept in Brazil's National Library. Manuscript 512 is considered a forgery by some scholars, although Fawcett was not the only one who believed it was authentic. Explorer Richard Burton was intrigued by it during his travels in Brazil in the 1860s.

Opening page of Manuscript 512 NATIONAL LIBRARY, BRAZIL





friend, Raleigh Rimell. The last news from them was in a letter Fawcett sent to his wife: "We shall disappear from civilization until next year. Imagine us...in forests so far untrodden by civilised man."

And then they really did disappear. Were they killed by animals or people? Several expeditions were launched in an attempt to clarify what happened, including one headed by Peter Fleming, brother of the James Bond creator Ian Fleming. Many of these ventures also ended in tragedy. And none shed any light on what happened to Fawcett.

In 1952, anthropologist Orlando Villas-Bôas announced he had found the bones of the explorer and that Kalapalo Indians had confessed to killing him. Later forensic analysis showed the remains did not belong to Fawcett.

Fawcett's story has had an enduring cultural impact. He is one of the inspirations for the character Indiana Jones. (The Walt Disney Company is a majority owner of National Geographic Media.) The English explorer was also the subject of David Grann's *The Lost City of Z: A Tale of Deadly Obsession in the Amazon*, the basis for a 2016 feature film. In his book, Grann quotes Kalapalo Indians, who insist they had not killed Fawcett. They had seen the smoke from Fawcett's camp for a few

days until it stopped. They say he likely died at the hands of "hostile" people in territory to the east.

Although the mystery of his last days may never be fully resolved, Fawcett's quest for a lost city may be at an end. In the decades since his disappearance, exploration of northeastern Mato Grosso has uncovered the remains of large urban settlements, now located in Xingu Indigenous Park. Named Kuhikugu, the complex includes remnants of streets, bridges, and large squares. Modern lidar scans further suggest that between 1,500 and 400 years ago, this part of the Amazon was indeed the site of a large settlement. While Z's exact identity and location are still a mystery, Fawcett's hunch about a hidden ancient city in the region seems to have been correct.

Fawcett's story has had an enduring cultural impact. He is one of the inspirations for the character Indiana Jones.

—Jordi Canal-Soler

The Poisonous Price of Beauty

Blonde hair, a pale complexion, and outrageously red cheeks made the fashionable look that Spanish women sought in the 1600s, despite the dangers hidden in their cosmetics.

riting her Travels Into Spain in 1679, French author Marie-Cathérine le Jumel de Barneville, known as Madame d'Aulnoy, recorded her less than flattering impressions of the complexions of Spanish women: "I have never seen boiled crayfish of a more beautiful color."

The effect of redness that startled Madame d'Aulnoy was produced by rouge (blush) applied in staggering quantities. Elsewhere, Madame d'Aulnoy recounts how a Spanish lady "took a cup full of rouge, & with a big paintbrush, she put it on not only her cheeks, her chin, under her nose, under her eyebrows and around her ears, but she also bedaubed the inside of her hands, her fingers, & her shoulders."

Madame d'Aulnoy was looking back on her experiences of living in Spain in the 1670s, the final years of what historians traditionally called Spain's edad de oro, or golden age. Beginning with Spain's rise as a European superpower

and its colonization of swaths of Central and South America from 1492, the golden age waned as Spain's economic problems worsened in the late 1600s. While it lasted, many aspects of Spanish culture, including literature and theater, were lavishly celebrated. Travelers' accounts note how the country's great wealth and power were reflected in women's appearances. Richard Wynn, a politician who accompanied Prince Charles I of England on a trip to Spain in 1623, wrote that "of all these women, I dare take my oath, there was not one unpainted; so visibly that you would think they rather wore vizards [masks], than their own faces."

According to cultural historian Amanda Wunder, author of the book Spanish Fashion in the Age of Velázquez (Yale University Press), in terms of fashion and beauty, "Spain was going in a different direction" than the rest of the European continent. Whereas the



"LADY AT HER TOILETTE,"

Dutch artist, circa 1650,

oil painting by an anonymous

Minneapolis Institute of Art

THE PUTNAM DANA MCMILLAN FUND/BRIDGEMAN/ACI

The Spanish court set the standard for the rest of society. By then, the wealthy were much more visible in public than they had been in the Middle Ages. Nobility and royalty appeared regularly at the theater or hung their likenesses in portraits in public spaces during festivals. The ideas of beauty they projected spread down through the different levels of society.

"Everyone was putting on layers of makeup, from the queen downward.





THE TOCADOR

IN THE SPANISH GOLDEN AGE, the tocador became fashionable. These luxurious wooden boxes for storing jewelry and cosmetics were often inlaid with silver or gold leaf and divided into compartments. They usually had a mirror on the lid.

Tocador, 17th century, National Museum of Decorative Arts, Madrid MUSEO NACIONAL DE ARTES DECORATIVAS, MADRID



This was a cross-class phenomenon," explained Wunder.

To achieve the sought-after appearance in Spain's golden age, ladies would put themselves through a long and complex grooming process. They even had a special room set aside for the purpose, a kind of boudoir, known in Spanish as a tocador. The term was originally used to designate the cap that men and women wore to bed, but it later came to refer to the room itself. The tocador was where ladies would dress and take care of their hair and makeup. It was here that ladies kept their skin and hair treatments, makeup, and beauty

The Dressing Table Gets a Makeover

THE ROOM where Spanish ladies beautified themselves was called the *tocador*, as was the box in which they kept their products and accessories. Another key piece of furniture was the table where ladies sat for their toilette, the act of getting ready for the day. In the 17th-century

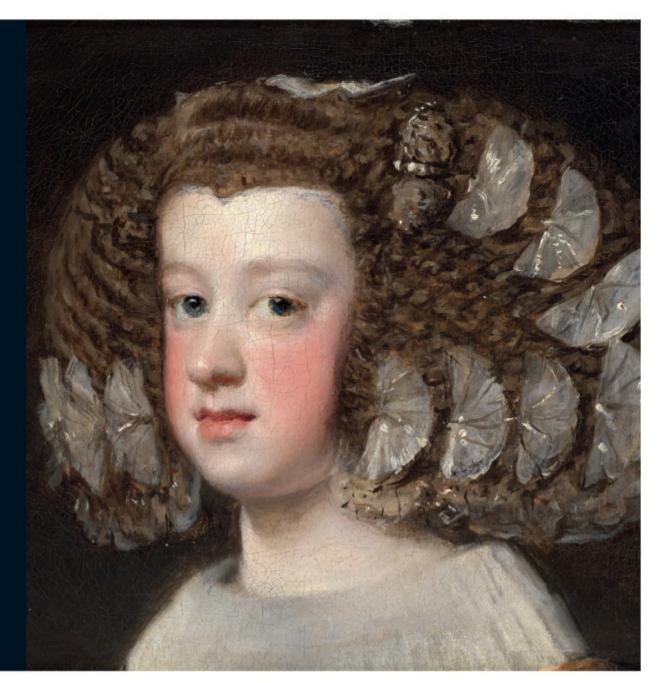
Dutch picture above, the woman is being dressed and beautified at a normal table. Soon after, this piece of furniture became a status symbol in Europe. The wealthy began to commission luxurious, specialized furniture, and dressing tables started looking like the more vertical units familiar today. New features included folding tops, basins

to wash off makeup, and, of course, a built-in mirror. In the 20th century, the dressing table's glamour and luxury were often reflected in the movies of the 1920s and '30s. Later, the use of dressing tables waned as beautifying shifted to the bathroom. Today, social influencers have brought the dressing table back, albeit in a compact form.

Gilded Youth

THE SPANISH INFANTA (the eldest princess) of King Philip IV, Maria Theresa is depicted here in Diego Velázquez's 1651-54 portrait. She is in her early teens. The viewer's gaze is arrested both by her elaborate headdress adorned with butterflies and the heavy amounts of rouge applied to her whitened face. Participating in the royal delegation to Spain in 1623, English courtier Richard Wynn commented on very young women at the Spanish court being made up: "They were painted more than the ordinary women...though some of them were not thirteen years old." The purpose of Velázquez's famous portrait was to attract a future husband. In 1660, at age 22, Maria Theresa married Louis XIV of France.

María Teresa by Diego Velázquez, 1651-54, Metropolitan Museum of Art, New York METROPOLITAN MUSEUM, NEW YORK



paraphernalia. The box used to store this beauty kit was also called a tocador. Some of these boxes were beautifully crafted. Inside, cosmetics were

> kept in pots and bottles, and in the center was a small mirror. Depending on a lady's wealth, the mirrors might come in lavish frames of Indian ebony, stained wood, or even silver.

Beyond the Pale

In 17th-century Spain and beyond, the ideal of feminine beauty was blonde hair and a deathly pallor. In Spain, it was a relatively common practice for women to bleach their faces. *Solimán*, a cosmetic made from mercury preparations, was used for this purpose. Its chemical composition could do lasting damage to the skin. Meanwhile, bleaches diluted to varying strengths were used to lighten hair.

As Madame d'Aulnoy had so memorably observed, the staple in the Spanish tocador at the time was rouge. Known in Spanish as *color de granada* (pomegranate color), it was sold wrapped in sheets of paper that were kept in small cups

apply a paste made from almonds, mustard, and honey.

Among other chemicals used in products, sulfur was perhaps the most widespread. Some of these components were harmful. Women occasionally whitened their faces with bismuth oxychloride (sometimes known as Spanish

called salserillas. Having made their fac-

es very pale, women then painted their

lips and cheeks with this rouge and

darkened their eyebrows with a mix

of alcohol and black minerals. To keep

their hands white and soft, they would

white), a skin and eye irritant; or they used lead precipitates, which are toxic.

The composition of rouge has

changed over the centuries, but in Spain's golden age, it was often made from charred sulfur, mercury, lead, minium (a lead compound), and other substances. These preparations could cause headaches, permanently alter the

Some products used in cosmetics caused headaches and damaged skin and eyesight.

A makeup brush with a silver gilt handle, late 17th century NATIONAL MUSEUMS SCOTLAND/BRIDGEMAN/ACI



FRENCH-BORN MARIE LUISE D'ORLEANS is depicted in a baroque 1679 portrait by Francisco Rizi. The flourishes of red and white on her dress are echoed in the pallor and rouge of her makeup. The niece of Louis XIV, Marie Luise was about to be crowned queen of Spain through her marriage to Spanish king Charles II.

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skin, and damage eyesight because of their toxicity, dangerous effects that were noted at the time. Commentators saw other toxic effects in beauty products.

To the mainly male writers of the period, makeup was tantamount to deceit. A literary trope of the time was to reproach a woman who artificially embellished herself; when the time came for her to be seen without adornments, her lover would be disappointed.

Brazen Face

The moralist Juan de Zabaleta, in his book El Día de Fiesta por la Mañana y por la Tarde, published in 1654, attacked the use of cosmetics on religious grounds. He set the action in the tocador of a lady getting ready on the morning of a holiday: "She places at her right hand side the box of beauty medicines and begins to improve her face with them.

This woman does not consider that, if God wanted her to be as she paints herself, He would have painted her first. God gave her the face that suited her and she takes on the face that does not suit her." Zabaleta's work is part of a history of misogynist literature that condemns women's beauty rituals as tampering with God's creation.

Some women agreed that such rituals were fatuous, but for very different reasons: María de Zayas, a golden age Spanish writer, today considered a protofeminist, viewed the social pressures on women to apply makeup as a means to prevent them from emancipating themselves. In a novel from the 1630s, she has one of her characters say that if women applied themselves "to training with weapons and studying the sciences, instead of growing their hair and shading their faces, they could already have surpassed men in many things."

As Spain's imperial fortunes waned in the late 1600s and the golden age ended, the heavy use of makeup in Spain also diminished. With the French Revolution in 1789, a more natural look swept through Europe, and elaborate wigs and makeup were shunned.

Attitudes toward makeup, however, are often cyclical. Safer zinc oxide-based powders later replaced toxic lead-based recipes, and makeup's usage rebounded in Europe. Then, in the mid-1800s, heavy makeup fell out of fashion, associated with actresses and prostitutes. Facial artifice came back to the forefront with the advent of theatrical cosmetics and became widely commercialized in Europe and North America in the 1920s. Since then, its use in the context of femininity and feminism has been as heatedly discussed as it was in the golden age of Spain.

—Bárbara Rosillo





DOWN IN THE VALLEY

1817

Italian explorer Giovanni Belzoni discovers the colorful tomb of Seti I (KV 17).

1825

Ramses II's sons' enormous tomb (KV 5) is first excavated by James Burton.

1898

A cache of royal mummies is found in the tomb of Amenhotep II (KV 35).

1922

Howard Carter discovers the near-intact tomb of Tutankhamun (KV 62).

2000

The Theban Mapping Project publishes a comprehensive map of the valley. ncient Egypt's most iconic structures are not its temples, but its tombs—from the towering Pyramids at Giza to the subterranean chambers in the Valley of the Kings. Egypt's might rose and fell between the Old

and New Kingdoms, and the resting

in and loot them.

places of its pharaohs followed suit.

The Pyramids at Giza were built during the Old Kingdom (2575 to 2150 B.C.). During the 4th dynasty, Pharaohs Khufu, Khafre, and Menkaure built massive skyscraping tombs that combined drama with, at first, safe resting places for the pharaohs. But their sheer size undid their security over time. Tomb robbers were able to break

A thousand years later, the New Kingdom (1539 to 1075 B.C.) arose, and Egypt enjoyed a period of great prosperity and power. The kings of the 18th, 19th, and 20th dynasties extended their might through military, diplomatic, and economic means. As wealth poured into Egypt, pharaohs could build greater monuments, temples, and tombs.

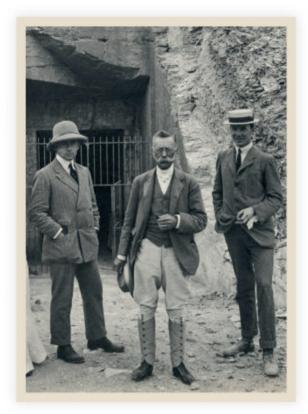
While the pyramids might have been admired for their size and strength, the New Kingdom pharaohs recognized their insecurity. To protect their mummies, rulers now wanted tombs hidden away. Elaborate aboveground monuments were cast aside in favor of large underground tombs in a new royal necropolis.

Underground Community

There was already a tradition of burying people in tombs cut into the rock on the west bank of the Nile, and New Kingdom pharaohs chose to follow this practice. The new cemetery, known now as the Valley of the Kings,

was formerly called the Great and

Colorful hieroglyphs from Seti I's tomb (KV 17)
13th century B.C., British Museum, London
TRUSTEES OF THE BRITISH MUSEUM/SCALA, FLORENCE



AMERICAN SPONSOR

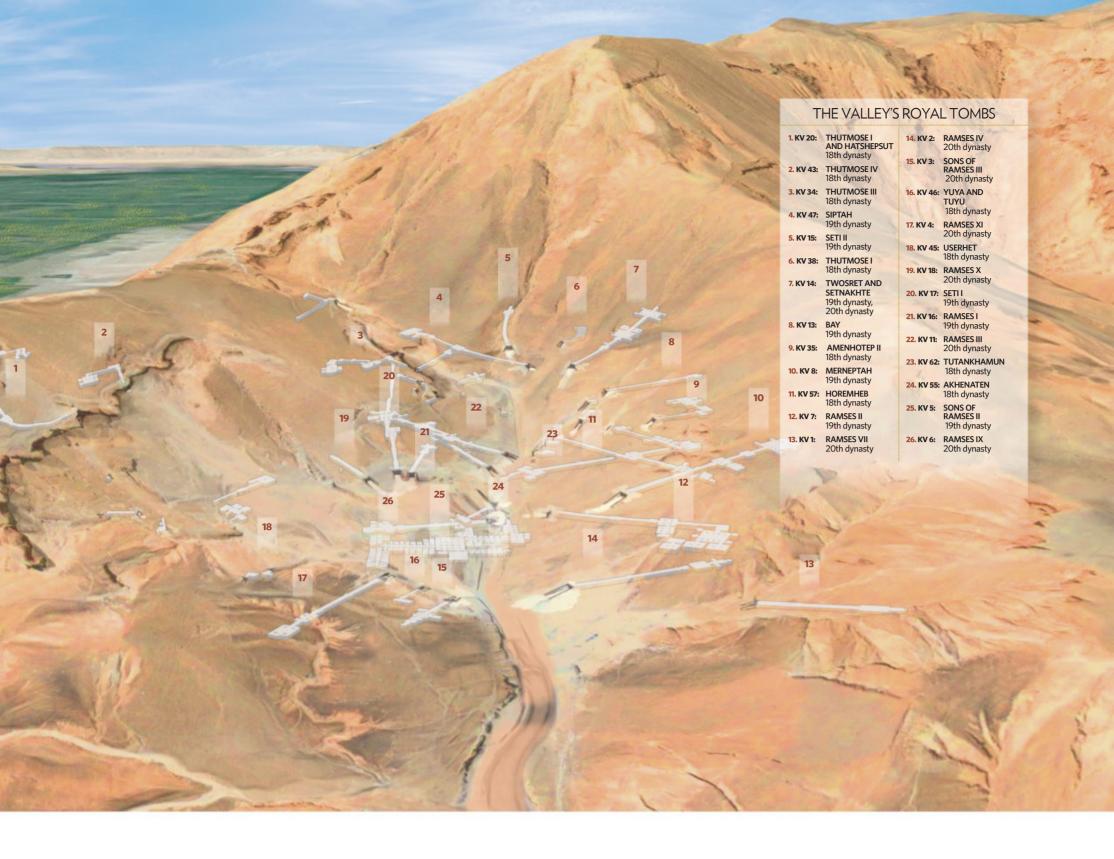
Between 1902 and 1914, archaeologists discovered over 30 tombs in the Valley of the Kings thanks to the patronage of Theodore M. Davis (center), a wealthy New York lawyer and businessman.

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Majestic Necropolis of the Millions of Years of the Pharaoh, Life, Strength, Health in the West of Thebes. Towering over the site is a 1,500-foot mountain, el-Qurn. Some Egyptologists believe that the peak's resemblance to a pyramid, a shape associated with the sun god, Amun-Re, led to the selection of this location. The valley's geography also added a benefit: security. A narrow gorge was the only way in or out.

The exact identity of the first pharaohs buried in the Valley of the Kings is uncertain, but Thutmose I, the 18th dynasty's third pharaoh, was definitely one of them. More royals followed, including Hatshepsut, Thutmose III, Tutankhamun, Seti I, and Ramses II (also known as Ramses the Great). Perhaps the largest tomb belongs to Ramses II's many sons and houses as many as 120 chambers and corridors. The Valley of the Kings fell into disuse around 1069 B.C. Power shifted to the north and it was abandoned.



Visitors and Discoveries

The tombs continued to attract visitors over the centuries—not only looters but also tourists. Ancient Greeks and Romans scratched graffiti on the walls, giving today's Egyptologists an idea of when tombs were accessible. In the fourth century A.D., a community of Christians used some as monastic dwellings. Islam arrived in the seventh century, and the site received its modern name of Wadi al-Bab al-Muluk (Valley of the Gates of the Kings).

In 1798 Napoleon's Egyptian campaign brought French scholars to the valley, and they fell in love with ancient Egypt. Italian archaeologist Giovanni Battista Belzoni discovered the tomb of Seti I and many others in the early 1800s. He famously declared there was nothing more to find, but he was quickly proven wrong.

After 1827, to keep track of new finds, tombs began to have official designations, or KV

numbers. KV stands for Kings Valley, plus the number in the order of discovery from KV 21 onward. In the late 1800s, French Egyptologist Victor Loret discovered 17 tombs. Wealthy American Theodore M. Davis backed missions that found 34 more in the early 20th century. In 1922 the valley's only near-intact tomb to date—Tutankhamun's—was opened. In 1966 American Egyptologist Elizabeth Thomas published her groundbreaking scientific study of the Theban Necropolis, laying the basis for the explorations that followed. In 1978 the Theban Mapping Project began a decades-long mission to map the Valley of the Kings, which it published in 2000. More than 60 burials have been found to date, and scholars believe more remain hidden in the Valley of the Kings.

AUTHOR OF SEVERAL BOOKS ON PYRAMIDS AND DAILY LIFE IN ANCIENT EGYPT,

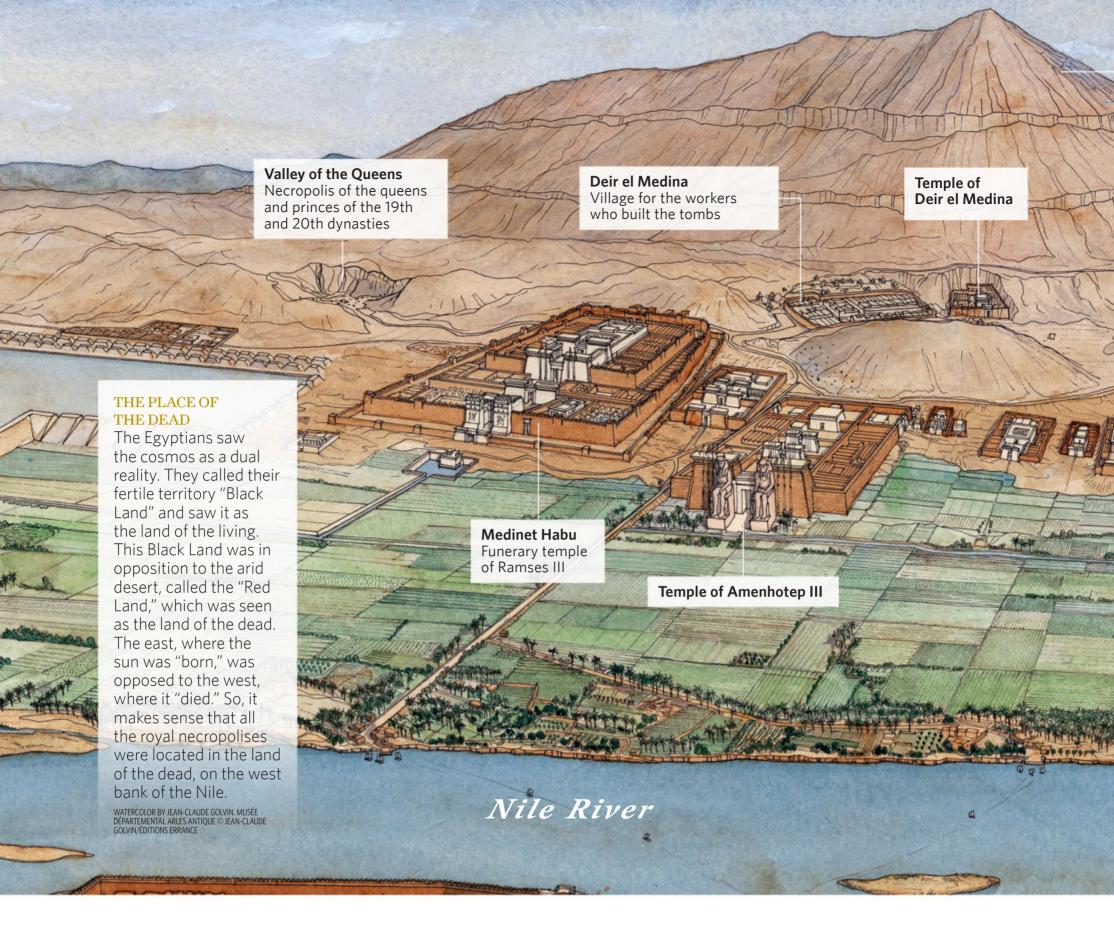
JOSÉ MIGUEL PARRA HAS PARTICIPATED IN EXCAVATIONS AT LUXOR.

RESTING PLACES

The Valley of the Kings (above) contains more than just the tombs of pharaohs. Lesser royalty, court officials, and even animal burials have been found there. Less than half of the identified sites to date were intended for kings.

PYRAMID PEAK VALLEY OF THE SUN he wadi where the Valley of the Kings is buried. The Valley of the Kings is located on the located sits at the foot of a distinctively west bank of the Nile, across from the modern city of Luxor and the ancient site of Thebes. In shaped mountain. Today it is known as el-Qurn (Arabic for "the horn"), but the Egyptian cosmology, transition to the afterlife ancient Egyptians called it ta dehent (meaning is associated with the setting sun in the west, "the peak"). Observed from the entrance in the giving the site's location an important symbolic role. The site actually consists of two separate Valley of the Kings, the mountaintop looks remarkably like a pyramid, similar to the famous branches, one eastern (where most burials are structures at Giza built more than a thousand located) and the other western. Because of the years earlier to house pharaohs of the Old Kingarid climate, the valley is prone to flash floods, which can cause debris to cascade into any dom. Ancient Egyptians associated this sacred open tombs, filling their chambers or blocking geometry with the solar god Re, who played a key role in the afterlife. The surrounding area was entrances. Located at a low spot in the valley, the interior of Ramses II's tomb (KV 7) bears also sacred to the goddess Hathor and the cobra signs of repeated flooding, which damaged goddess Meretseger. Both deities were protectors of the dead and watched over those who were wall paintings and chambers.





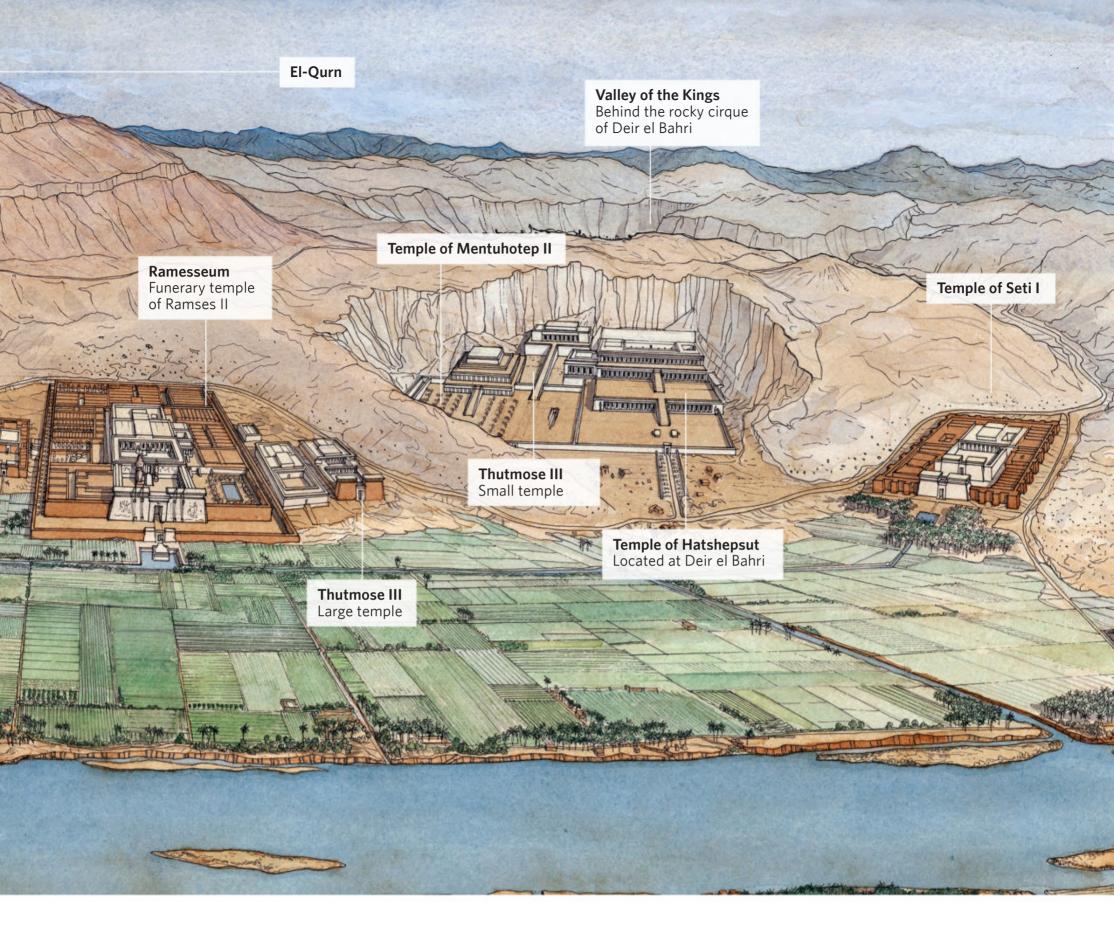
FUNERARY CULTS

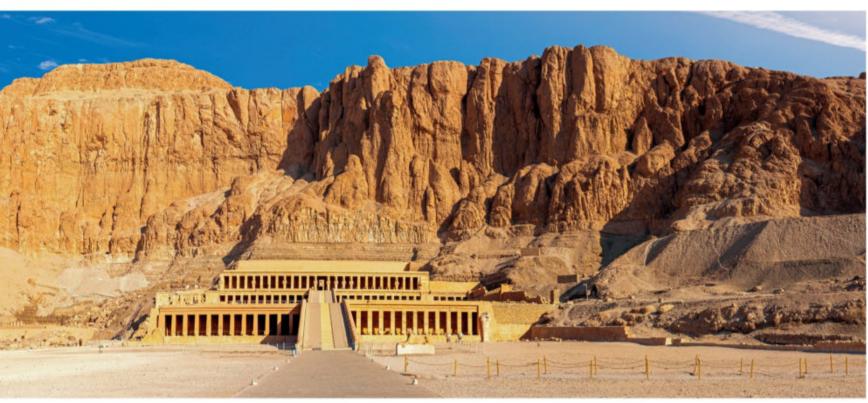
WORSHIPPING THE DEAD

n the Old Kingdom, pharaohs often had a funerary temple attached directly to their pyramids. These sites were dedicated exclusively to the funerary cult of a pharaoh. New Kingdom rulers also built mortuary temples, but they chose to separate them from their tombs. Like the Valley of the Kings, they were located on the western bank of the Nile, but they were closer to cultivated areas. Each new temple was incorporated into the Beautiful Festival of the Valley, a major celebration of the

harvest. During the festival, statues of Thebes's divine triad—Amun-Re, his consort Mut, and his son Khonsu—would be brought to the temples to transmit their revitalizing power to the deceased. Mortuary temples served an important cosmic purpose by regenerating the deceased pharaoh's rule for eternity; hence each temple was known as a pharaoh's temple of millions of years. Among the grandest was the Ramesseum, built for Ramses II, who ruled Egypt for more than six decades. What remains of the complex today shows how the temples were used to commemorate important events from a pharaoh's reign. Ramses's many military victories, most notably the Battle of Kadesh, are celebrated in reliefs throughout the structure. One of the best preserved temples was also one of the first built: Hatshepsut's mortuary temple sits beneath the cliffs at Deir el Bahri.







The restored funerary temple of Hatshepsut (left) sits beside ruins from the temples of Thutmose III and Mentuhotep II below the cliffs at Deir el Bahri.

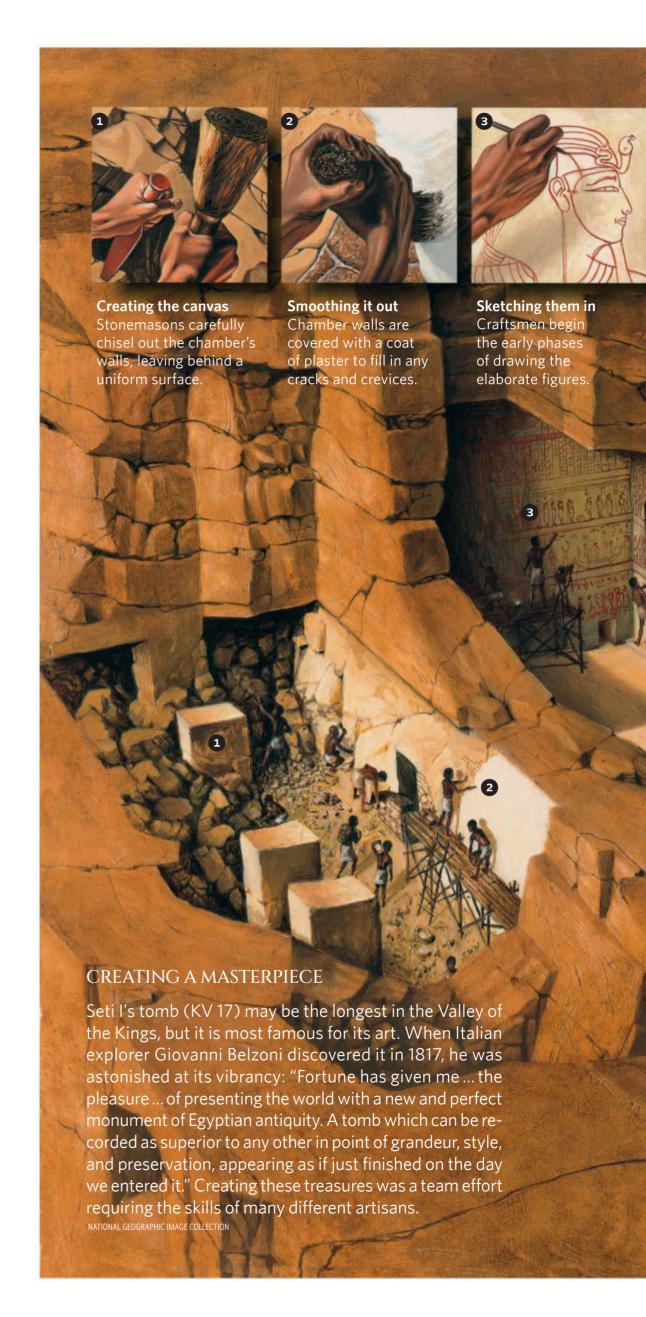


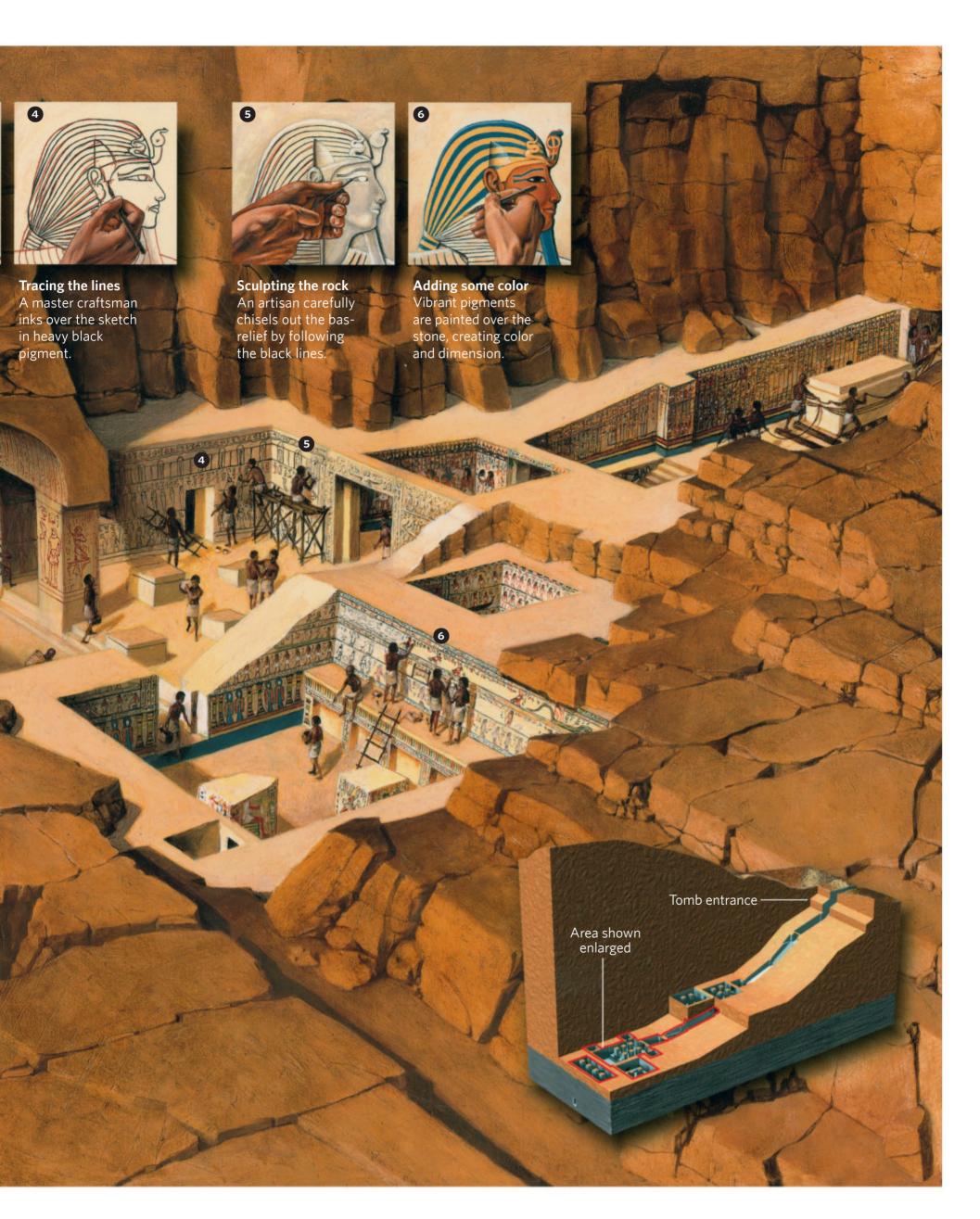
Art in the tomb of Horemheb reveals the complex processes and multiple steps involved in creating painted reliefs.

STEP BY STEP

ADORNING A ROYAL TOMB

o excavate and adorn the tombs in the Valley of the Kings, special corps of artisans and stonemasons formed a community in the village of Deir el Medina. They were responsible for the excavation and decoration of the pharaohs' tombs. After a pharaoh died, the vizier would choose a suitable site for the next pharaoh's tomb so that work could commence. When Seti I came to power around 1290 B.C., work began on his royal tomb. Stonecutters from Deir el Medina began excavating the tomb, carving out long corridors and multiple chambers in the limestone. As chambers were finished, artists began creating adornments. In the 18th dynasty, tombs often only featured painted murals, but after the reign of Horemheb (1319 to 1292 B.C.), many featured painted reliefs. These vibrant works were first carefully chiseled out of plastercovered walls and then painted with pigments and natural binding agents, achieving a result that has remained practically intact for millennia. Seti I's tomb set a new standard for funerary art, with its walls and surfaces covered in color. Thousands of years later, Seti I's tomb would provide Egyptologists with one of the earliest, more complete sets of funerary texts.





KV 34. Tomb of Thutmose III, fifth king of the 18th dynasty (1479-1426 B.C.)

STONE DEEP

DWELLINGS FOR ETERNITY

ven though the tombs in the Valley of the Kings all date to the New Kingdom, there are notable differences in their design. One of the easiest to spot is their location. During the 18th dynasty, entrances tended to be hidden from view, but as time went on, pharaohs were more comfortable with the entrances being on display. Ramses II featured a monumental face on the front of his tomb. For the rulers of the 20th dynasty, tomb entrances were plainly visible on the slope of the valley. In 1966

American Egyptologist Elizabeth Thomas dug deeper in her comprehensive study of the Theban

Necropolis, the first of its kind, to explore the different floor plans of the tombs. She found that many adhered to several layouts. Some followed a rectilinear course with a final 90-degree turn to the left, like Thutmose III (KV 34), while others, like Ramses II (KV 7), featured a 90-degree turn to the right. Under the influence of King Akhenaten and his cult of Aten (the solar disk), late 18th-dynasty tombs, like that of Horemheb (KV 57), became almost completely linear, evoking the rays of the sun. Despite these differences, the tombs do share common traits throughout the New Kingdom including an entrance, a corridor, and a funerary chamber that held the pharaoh's mummy.

held the pharaoh's mummy. KV 57. Tomb of Horemheb, last pharaoh of the 18th dynasty (1319-1292 B.C.) KV 7. Tomb of Ramses II, third ruler of the 19th dynasty (1279-1213 B.c.) In most of these tombs, the chambers are laid out in the same order, with corridors and stairways between them. Among the common elements are 1 an entryway, 2 a descending corridor, and 3 a funerary chamber containing the sarcophagus of the king. ILLUSTRATIONS: THEBAN MAPPING PROJECT



FINDING DIRECTION

SACRED ORIENTATION

he tombs themselves were more than just resting places. They were also the conduits for the deceased to travel to the Amduat, or afterlife. The chambers and the artworks adorning them were deliberately placed to facilitate this process. Often they aligned with the cardinal directions on the compass, but these alignments would change over time. During the 18th dynasty, the tomb's symbolic orientation aligned the main corridor in a north-south direction, with the entrance at the south and the funerary chamber at the north. This association was often symbolic and rarely lined up with the actual orientation of the tomb. To make the associations clear, the walls of the burial chamber would include four niches, each one containing a magic brick specifying the cardinal direction that each wall represented. In the 19th dynasty, this orientation underwent a radical change, with the entrance now being eastern, toward the sunrise, and the burial chamber being western, where the sun sets. The Egyptians also painted the Amduat on the burial chamber's western walls. The tomb's decoration also aligned with this symbolic orientation. Near the entrance there was typically a sun painted golden yellow, while next to the funerary chamber there was a crimson sun.

TO THE BURIAL CHAMBER

Scenes from a funerary text, the Amduat, cover the walls approaching the burial chamber of KV 9, the tomb of Ramses V and VI. The blue ceiling shows the nocturnal journey of the sun god Amun-Re.





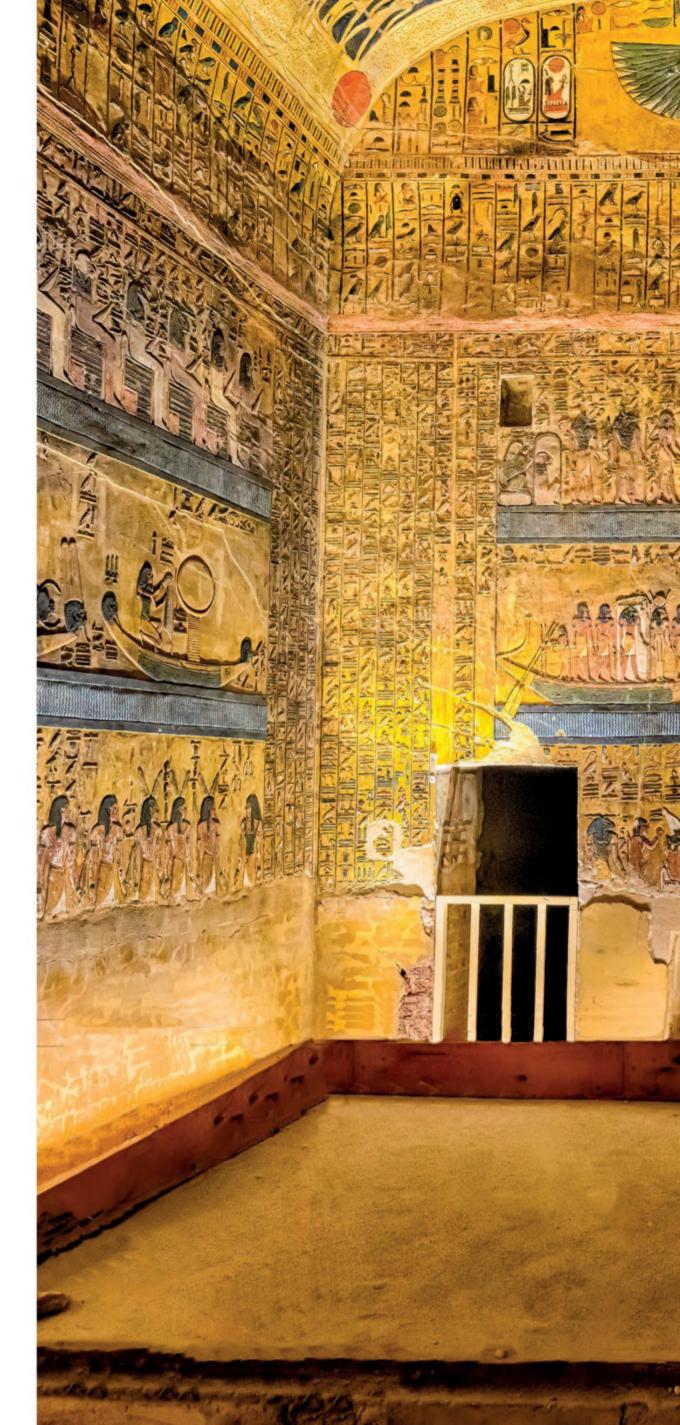
NIGHTLY QUEST

KEEPING THE BALANCE

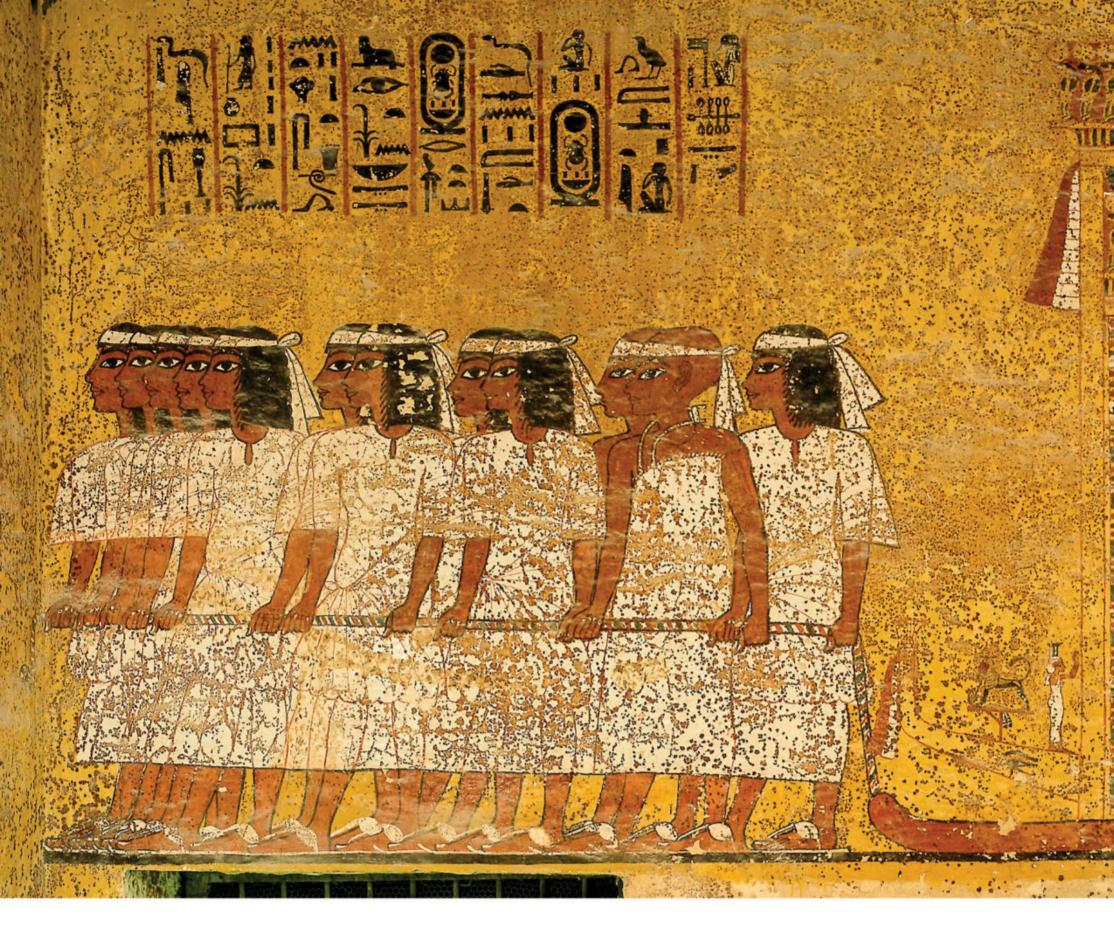
gyptian pharaohs were not meant to rest in peace when they entered the afterlife. In the New Kingdom, monarchs went on a journey after their death. The artwork on their tomb walls often reflected each one's personal quest. Religious shifts during the New Kingdom, most notably during the reign of Akhenaten, were reflected in the pharaohs' tombs as different texts, scenes, and deities received emphasis. During the reign of the Ramesside kings in the 19th dynasty, burial chambers were often adorned with scenes from several different funerary texts that would chronicle the deceased pharaoh's progress through the 12 stages of the underworld, mirroring the sun god Amun-Re's journey through the 12 hours of the night. In order to ensure that divine harmony is maintained, the pharaoh must pass through all 12 stages. Colorful scenes from the Book of Gates and the Amduat adorn the tomb of Setil, showing the king communing with the gods and overcoming challenges. Most crucial was defeating the serpent Apophis, the incarnation of evil who was determined to halt Amun-Re and prevent the sunrise. The successful completion of every stage was crucial to ensuring that divine balance was maintained, a new day would dawn, and the cycle would continue.

THE SOUL'S LONG VOYAGE

The winged goddess Nephthys presides over depictions of the funerary text of the Amduat in the 13th-century B.C. burial chamber of Seti I. The pharaoh is shown voyaging by boat through the underworld.







JOURNEY'S END

FUNERAL FOR A PHARAOH

espite the wealth of knowledge about the pharaohs' tombs and their construction, researchers know relatively little about the funerals of royalty. The main source of information comes from the decoration of the tombs, and much of that is devoted to what happens to a pharaoh in the afterlife, but not before. Researchers have looked to the funerals of nobles

and the wealthy to reconstruct what a pharaoh's funeral must have been like. Following mummification, the pharaoh's body would be taken to its tomb. A mural on the eastern wall of Tutankhamun's burial chamber shows such a procession. A group of 12 mourners dressed in white linen pull a sledge bearing the king's coffin to the Valley of the Kings. Another mural, this one on the burial chamber's north wall, takes place at the tomb. It shows Tut's successor, Ay, draped in a leopard skin. He stands before Tut's mummy preparing to perform the "opening of the mouth" ceremony, an important ritual that consisted of 75 steps and was believed to restore the deceased pharaoh's senses in preparation for his journey in the afterlife. After this ceremony, the coffin was placed in the sarcophagus, grave goods were arranged, and the tomb was sealed. Next stop: eternity.

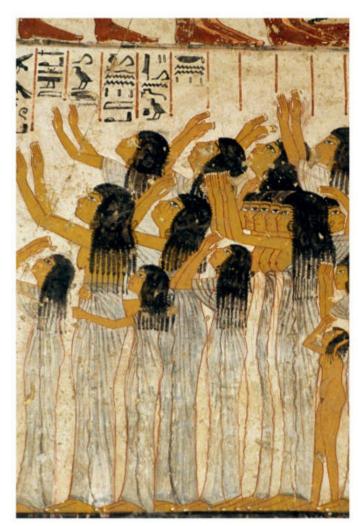




◆ PROCESSION

The only representation of the funeral of a pharaoh is found in the tomb of Tutankhamun. A dozen people are depicted, divided into five groups, dragging a sledge bearing the mummy of the pharaoh. Although the figures are not identified by name, researchers believe they are courtiers, including two viziers.

KENNETH GARRETT/NATIONAL GEOGRAPHIC IMAGE COLLECTION



▲ LAMENTATION

The tomb of Ramose, a vizier under Amenhotep III and Akhenaten, contains artworks showing grief-stricken mourners at his funeral. Near the Valley of the Kings, Ramose's tomb is located in the Theban Tombs (also called the Tombs of the Nobles) on the west bank of the Nile.

■ LAST RITES

A mural on the north wall of King Tut's burial chamber shows Ay (far right), the pharaoh's successor, preparing to perform the "opening of the mouth" ceremony on the deceased. The ritual was performed upon the mummy's arrival at the entrance of the tomb. All the orifices of the deceased were symbolically reopened, reawakening their senses and allowing them to live in the afterlife.



PHOENICIAN TIES TO AN ANCIENT SPANISH CULTURE

TARTESSOS

When Phoenician colonists arrived on the southern shores of the Iberian Peninsula in the ninth century B.C., their contact with the peoples of Cádiz, Seville, and Huelva sparked a rich and sophisticated society called Tartessos.

SEBASTIÁN CELESTINO PÉREZ



TARTESSIAN TREASURE

The necklace above is from the seventh-century B.C. Aliseda Tartessian treasure (National Archaeological Museum, Madrid). At right, stela IV from Cabeza del Buey, Spain, shows figures of warriors and Tartessian script, dated to the eighth to fifth centuries B.C. (Provincial Museum,

NECKLACE: PEDRO CARRIÓN/ALBUM; STELA: SEBASTIÁN CELESTINO PÉREZ



Origins of Tartessian Society

10th century в.с.

Local inhabitants of Huelva, southwestern Iberia, interact for the first time with Phoenician merchants who have arrived on their shores.

Circa ninth century в.с.

The temple of Melqart is built in Gadir (modern Cádiz), and the temple of El Carambolo is built near Spal (modern Seville).

Eighth century B.c.

Relying on Phoenician innovation and technology, the first Phoenician colonies in the Iberian Peninsula begin to flourish.

Circa seventh century B.C.

Tartessos becomes established in the Iberian Peninsula. As its culture begins to spread, the Tartessian colonization of the Guadiana region takes place.

Sixth century B.C.

Tartessian culture diminishes in the Guadalquivir region but expands in the Guadiana, about 100 miles north. Some sites in Tartessos are fully abandoned.

Fifth century B.C.

Greek historian Herodotus mentions King Arganthonios. At the end of the century, Tartessian culture disappears.

The goddess Astarte sits in the middle of a seventh-century B.C. bronze horse bit. Archaeological Museum of Seville, Spain



THE EXPANSION OF TARTESSOS

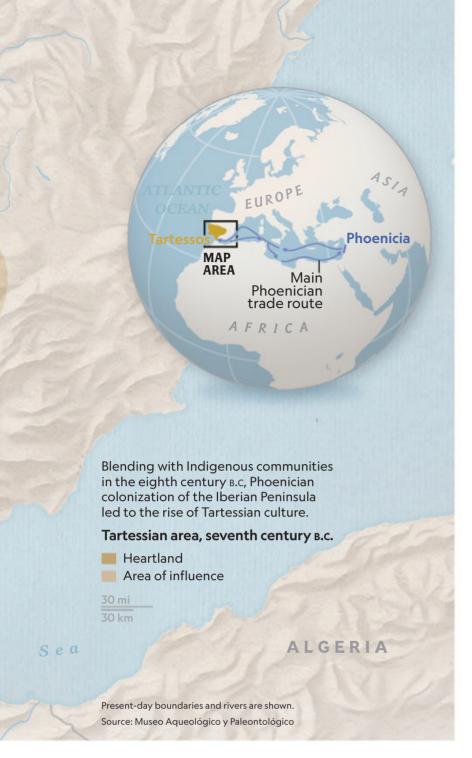
Interaction and exchange with Phoenician traders enriched the early Tartessian culture, whose influence spread far inland from the seventh century B.C.

o this day, historians can't fully explain the mysterious disappearance of the thriving ancient society of Tartessos. New questions arise as excavations reveal more about the advanced, multicultural civilization that seemingly vanished overnight.

Rising to power along the southern coast of the Iberian Peninsula, Tartessos is believed to have strong ties to a group of seafaring traders, the Phoenicians, who first arrived in the Iberian Peninsula in the 10th century B.C. They originally hailed from modern-day Lebanon, Syria, and northern Israel and were known

across the Mediterranean as skilled sailors and expert merchants. Given the name "Phoenician" by the Greeks for the exquisite purple dye they crafted, they never created a unified kingdom.

Tartessos is believed to be the resulting outgrowth of Phoenician culture combined with the Indigenous culture of peoples living on the Iberian Peninsula. Some scholars





CHANGING WATERS

TARTESSIAN CULTURE FLOURISHED in the lower Guadalquivir River area (around modern-day Seville). But 3,000 years ago, the geography of the area was completely different from today. The mouth of the river was located much farther inland, and it emptied its waters into a huge estuary called the Tartessian Gulf. The Doñana marshes are remnants of that ancient landscape.

The Doñana wetlands now form part of a national park in Spain.

still believe that Tartessos itself could predate these Phoenician influences, and new discoveries continue to fuel the debate.

Legends of Tartessos

Tales of Tartessos stretch all the way back to the mid-seventh century B.C. A Greek trader called Colaeus set sail from his home island of Samos, off the coast of present-day Turkey. He was headed for Egypt, but during the voyage Colaeus's ship was surprised by strong winds from the east that pushed it westward across the Mediterranean, beyond the Pillars of Hercules and into the Strait of Gibraltar.

Colaeus and his fellow sailors arrived in Tartessos, a "commercial emporium" previously unknown to merchants from Greece. Colaeus began to trade with the Tartessians and turned a large profit, mainly thanks to the silver (over a ton and three-quarters) that he amassed there.

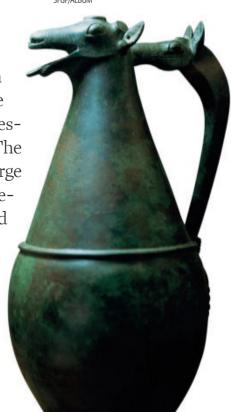
This traveler's tale is found in Greek historian Herodotus's Histories, written in the fifth century B.C. And although the narrative is no doubt embellished, Herodotus did live for a time in Samos, where he may have heard of Colaeus's adventure. Other classical texts also contain references to a town called Tartessos in the lands around the Gulf of Cádiz in the southern Iberian Peninsula. From these mentions, historians and archaeologists are working to build up a picture of this enigmatic civilization steeped in legend.

Tartessos's Beginning

One of the most controversial issues has been when Tartessos was founded. Until the late 20th century, most experts believed that Tartessos emerged as far back as the Bronze Age. The culture was thought to have spread over a large area in the southwestern Iberian Peninsula, between the settlements of Huelva, Seville, and Cádiz—the Tartessian core. If so, Tartessos would have existed even before the first Phoenician colonies were established in the 10th and ninth centuries B.C.

EQUINE DESIGN

A seventh-century в.с. bronze jug (below) is topped with a deer's head and has a handle shaped like a horse's head. It belongs to the treasure found at the La Joya necropolis in Huelva, Spain.





However, as archaeological excavations continue, this hypothesis seems increasingly unlikely. Although some authors speak of a period called the Tartessian Late Bronze Age, there is little strong evidence to support the existence of a defined settlement in the southwestern peninsula during the 12th and 11th centuries B.C.

What may have existed was an emerging social organization, based on agriculture and the export of raw materials from mining. Archaeologists have found evidence of a community at nearby Huelva during this period. Artifacts unearthed at the site and elsewhere suggest that the community was skilled at trading with the Atlantic world. Objects made of copper from Huelva have been found as far away as France and the British Isles. The well-established trading links would have helped them profit from the abundant silver mines in the area, such as those in Aznalcóllar, northwest of modern-day Seville.

DIVERSE INFLUENCES

This sixth-century
B.C. necklace features
seven seals of Egyptian
scarabs, a Phoenician
motif adopted in
Tartessos. The necklace
is part of the El
Carambolo hoard, found
in 1958. Archaeological
Museum, Seville

ORONOZ/ALBUM

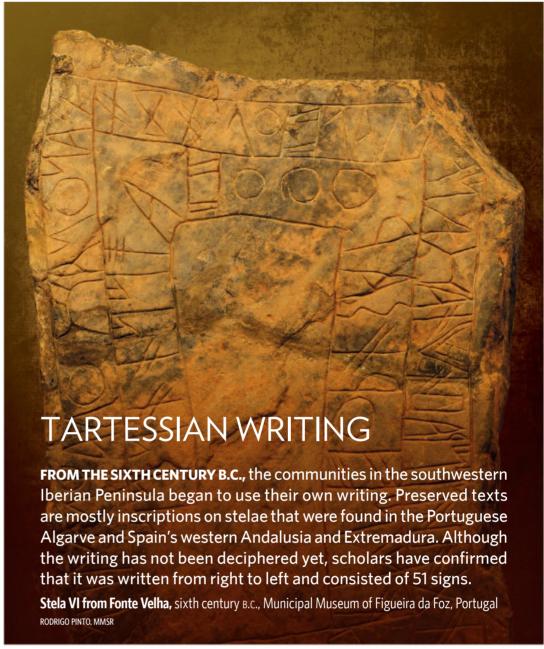
Phoenicians in Iberia

These early trading communities around the Gulf of Cádiz experienced a profound transformation with the arrival of the Phoenicians. It was in the ninth century B.C. that traders from the flourishing cities of the eastern Mediterranean settled permanently in the southwest of the Iberian Peninsula.

Phoenician colonizers started by building temples to their gods along the coast. These religious complexes not only served spiritual

purposes, they also played a key role in commerce by providing a neutral space for trading. The temple of Melqart, or Hercules, near Cádiz seems to have had this dual purpose. Very soon the Phoenicians built permanent establishments, called factories, and later the first colonies. One of these new city colonies, Cádiz, would become the most important economic, political, and religious center in the region. It served as the main port for exporting silver, tin,





and salted fish. These mining and agricultural products came both from Huelva itself and from inland.

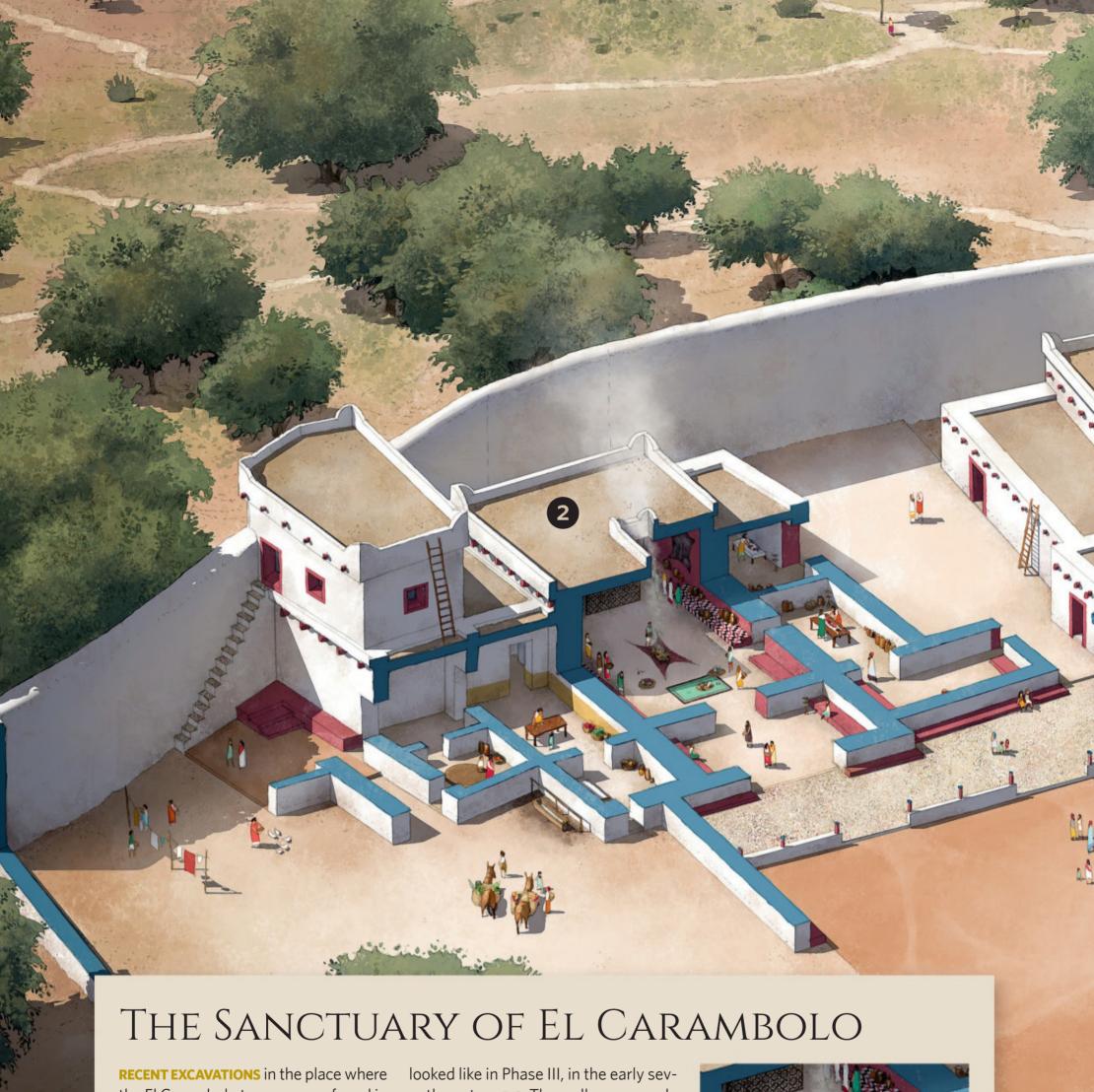
The Phoenicians brought innovations to the areas they settled: iron, hybrid animals such as the mule, plant species like grapevines and olive trees, the potter's wheel, and ceramic kilns. They also introduced the alphabet, an essential element for trade. Even the architecture would be influenced: The Phoenicians favored orthogonal structures (with right angles), which generated a much more complex urban layout. Over the course of the ninth and eighth centuries B.C., these things would transform the economy and way of life of the local peoples.

During this initial period of colonization, local Iberian communities gradually adapted to the presence of the eastern settlers. Archaeologists are looking for more insight as to how this integration developed, but it seems likely that people migrated from inland regions to the coastal colonies. The workforce swelled. Miners and farmers arrived as well as the artisans and

construction workers needed for the new cities, temples, and communication routes. In the Guadiana and Tagus Valleys, the dominant warrior elite may have supplied labor in exchange for access to the Phoenician's iron and technical innovations. In these inland areas, local traders would have provided gold, tin, and agricultural products to the Phoenicians.

Although the Phoenicians had a huge impact on the colonized territories of the Iberian Peninsula, the changes were experienced unevenly. In sparsely populated areas, such as the Guadalquivir Valley and the Bay of Cádiz, the incoming Phoenicians were able to found their own cities and incorporate the Indigenous population. In Huelva, a more established economy and defined social structure already existed, rendering Phoenician influence weaker. It was in the

These early trading communities around the Gulf of Cádiz experienced a profound transformation with the arrival of the Phoenicians.



the El Carambolo treasure was found in 1958 have brought to light the remains of a sanctuary that combined activities related to both religion and commercial exchange. First erected by the Phoenicians at the end of the ninth century B.C., it was later enlarged and remodeled several times. This reconstruction shows what the building ROCIO ESPÍN PIÑAR

looked like in Phase III, in the early seventh century B.C. The walls were made of plastered adobe, and the floors were made of red clay. It is believed that ① one of the rooms was dedicated to the cult of Astarte and ② another to Baal. In the latter, an altar in the shape of a stretched-out bull hide was found, a feature common to all Tartessian places of worship.







GEOMETRIC PRECISION

Phoenician architecture featured many right angles, and the structures at the Casas del Turuñuelo site, excavated from 2014 (above, in a reconstruction), show this influence.

ILLUSTRATION: R. CASALS © PROYECTO CONSTRUYENDO TARTESO eighth century B.C. that interactions between the Phoenicians, the Indigenous communities, and the populations of the interior gave rise to the culture now termed Tartessian. The word "Tartessos" first appears in Greek sources in the following century.

Archaeological Evidence

Contact between Phoenician colonists and Indigenous people of the peninsula sparked remarkable economic development with work

for potters, goldsmiths, blacksmiths, builders, stevedores, and sailors. Maritime trade defined the society. It was

labor intensive, involving many workers to fell trees, build ships, and create vessels such as amphorae to move the goods.

These feet are all that remain of the oldest Greek statue yet found in the Iberian Peninsula. From the Tartessian site at El Turuñuelo, Spain. Early fifth century B.C.

© PROYECTO CONSTRUYENDO TARTESO

These changes likely caused tensions between the Tartessian communities who found themselves enjoying new, lucrative relations with the Phoenicians and other Indigenous interior communities who also sought to control the new economic resources. Tartessian culture saw an emergence of new social groups and a much more complex social organization. The society lasted some 400 years; how elites maintained control is not clear. Neither Tartessian sites nor tombs provide evidence of much weaponry.

Although Tartessos had some notable cultural traits, it wasn't a homogeneous society and shouldn't be considered a united kingdom, let alone an empire. Herodotus does mention a kingdom ruled by Arganthonios but is referring to a chief within what the Greeks called Tartessos. There would have been other kings or leaders, with each ruler maintaining their political independence despite interconnected economic interests. This social structure was more heterarchical than hierarchical, involving various leaders and a network of power.





HORSE HECATOMB

in Guareña, Spain, uncovered a stairway leading to a courtyard, where they found the skeletal remains of more than 50 animals, mostly horses, mules, and donkeys. Early theories speculated that the animals had all been killed at once in a dramatic sacrifice before Tartessians abandoned the site. But a 2023 study revealed that the yard was regularly used for mass animal sacrifice for several years.

Sacrificial animals found on the terrace of the Casas del Turuñuelo in Guareña, Spain

oproyecto construyendo tarteso

Mixed marriages between Indigenous people and Phoenicians consolidated the integration of the two communities. This practice would explain the discoveries made in inland areas far removed from the Tartessian nucleus, such as the treasures of Aliseda and Talaverilla (both in Cáceres) and the tomb of Casa del Carpio (Toledo). Much of the rich hoards found at these sites came from local workshops and were produced by artisans trained in Phoenician goldsmithing techniques. The pieces include many motifs of the Phoenician religion, with representations of the gods El, Baal, and Astarte. In Extremadura and the Tagus Valley, archaeologists have found mixed trousseaux in necropolises of the Tartessian nucleus, such as Las Cumbres in El Puerto de Santa María (Cádiz). They feature both Indigenous and Phoenician elements.

Recently, large adobe constructions were uncovered beneath a tumulus by the Guadiana River, providing more evidence of Tartessian culture and architecture mixing with Phoenician influences. The Casas del Turuñuelo site in Guareña (Badajoz), which was used until the late fifth century B.C., includes the best preserved protohistoric building in the western Mediterranean. The banqueting hall is complete with bronze vessels. Ongoing excavations confirm this structure is characteristic of the early Tartessian culture that emerged in the eighth century B.C. from the interactions with Phoenician colonizers. The culture left a much deeper and more extensive mark than previously thought.

After a period of prosperity during the seventh century B.C., Tartessos fell into decline. Until quite recently, archaeologists believed that Tartessian culture came to an abrupt end in the sixth century B.C. But the latest findings in the Guadiana Valley show that after this period of decline in the Tartessian core, the culture itself continued to spread to some inland territories. Investigation into Tartessos continues with new discoveries sure to illuminate the mysteries of this Bronze Age culture.

SPAIN'S FOREMOST EXPERT ON TARTESSIAN CULTURE, **SEBASTIÁN CELESTINO PÉREZ** LED MAJOR, RECENT EXCAVATIONS AT THE TARTESSIAN SITE OF TURUÑUELO.

THE TREASURE OF ALISEDA

In 1920, a collection of 285 gold objects was discovered in the town of Aliseda in Cáceres, Spain. The objects are now on display at the National Archaeological Museum in Madrid. The treasure, made by a local workshop at the end of the seventh century B.C., shows how Phoenician goldsmithing techniques such as filigree and granulation had been adopted by the artisans of Tartessos. The iconography depicted in the pieces reflects the mythology and religion of the eastern Mediterranean as well as that of the ancient Atlantic world.

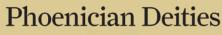
Mediterranean Mix of Styles

A gold headband is formed of square plates decorated with rosettes and festoons. The jointed triangular ends are decorated with lotus flowers and rosettes, and the underside is hung with small baubles.

A gold bracelet is made of two rows of intertwined spirals.

The palmetteshaped finials are decorated with lotus flowers.







The central stone of a gold swivel ring is decorated with the image of a two-headed, four-winged god wearing a double crown, possibly the god El.

ARANTXA BOYERO/MAN







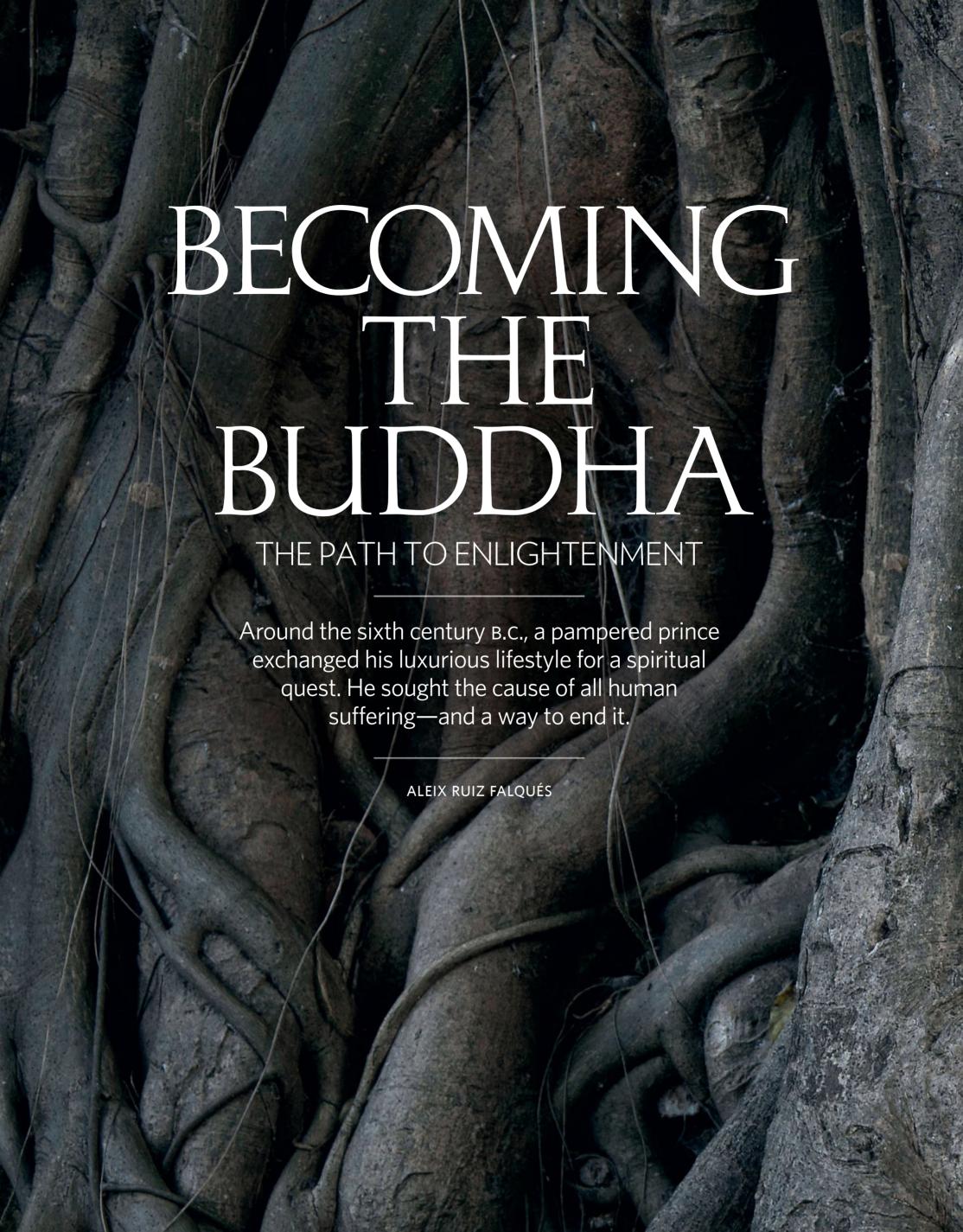


A gold and jasper ring is engraved with a bearded figure, possibly the god Baal, with a scepter in his hand.

ARANTXA BOYERO/MAN

A belt formed of gold plates features depictions of a god or a hero fighting.

ORONOZ/ALBUM







PUT IT IN WRITING

Perched on a hill is the Aloka Vihara (now known as Aluvihare) in Matale, Sri Lanka, where the Buddha's teachings were put into writing in the first century B.C.

MICHELE BURGESS/CORDON PRESS

round 2,500 years ago, a young prince sat under a bodhi tree in Bodh Gaya (northern India). His name was Siddhartha Gautama, and he was on a spiritual quest. According to tradition, he found enlightenment under that tree, achieving unparalleled wisdom and insight into existence. He became known as the Buddha, which means "awakened" or "the enlightened one," and went on to found one of the world's great faiths.

World of the Buddha

Artworks representing the Buddha often depict a calm, serene figure, but he and his teachings were disrupters. Buddhism not only broke with existing religious tradition in southern Asia, it

क्षणाड्याः जनामा गाणशाया। यभि हिलाखुरारितीय्य स्पाद्वाशीरुने स्वाद्य स्वाद्यास्य स्वाद्य स्वाद्यास्य स्वाद्यास्य

also abandoned the very idea of tradition as a source of authority. This revolutionary message of the Buddha is better understood through the historical context of India's Vedic religious tradition at the time of Buddhism's beginnings.

Emerging around 1500 B.C., Vedic culture centered on worshipping the gods of the early Indian pantheon, venerating ancestors, and performing sacrifices to obtain a heavenly afterlife. Its central texts, written in ancient Sanskrit, were known as Vedas. The Rig Veda was the oldest. Vedic society was divided into castes, with the Brahmans holding the highest religious authority. The Brahman caste was structured like a priestly community made up of several lineages. Experts in sacrifice, the Brahmans enjoyed a monopoly on sacred knowledge.

But around the sixth century B.C., this monopoly was being challenged by members of the other two upper castes: the Kshatriyas (warriors), such as Siddhartha Gautama's family, and the Vaishyas (merchant-traders), who

Fragment from a 15th- to 16th-century edition of the Rig Veda, a collection of Sanskrit hymns, British Library, London



Arabian Sea



Agni, personification of fire and one of the most important Vedic gods, is featured in a relief from around A.D. 1000. Behind him, Brahmans perform various rituals.



TRAGIC PATRON

BIMBISARA, KING OF MAGADHA, came to power around 542 B.C. He is the first known leader of the dynasty of this ancient Indian kingdom, which may have owed its power to the exploitation and control of iron mines and river trade in the Ganges Basin. Bimbisara is remembered

as one of the first patrons of the Buddha and his monastic order. It was Bimbisara who gave to the Buddha the bamboo grove (Veluvana) where he taught his students. Bimbisara was an advanced disciple of Buddha, reaching the first degree of the noble path, known as the entrance into the stream. According to legend, Bimbisara died a slow, cruel death, imprisoned and condemned to starvation by Ajatasattu, his own son. Ajatasattu, also Buddha's patron, began a military campaign of expansion that is remembered in Buddhist chronicles.



THE KING AND THE MASTER Bimbisara offers the Buddha a retreat for the next three rainy seasons in a miniature (left) from a Burmese manuscript from 1800-1820. British Library, London

were organized into guilds. Communities of traveling ascetics called Sramanas, originating from non-Brahmanic castes, also began to proliferate. They lived as mendicants. It was among these communities that new spiritual leaders such as the Buddha began to emerge.

Tradition says that Siddhartha Gautama was born in Lumbini, located in what is today Nepal, in the fifth or sixth century B.C. His father, Suddhodana, led the Shakya warrior clan. In some sources, the Buddha is referred to as Shakyamuni, the sage of the Shakya clan. Like many others at the time, the clan was organized as a loose confederation of warrior nobles. The Shakyas centered their power in the city of Kapilavastu.

According to tradition, the Shakyas were violent and malicious. Perhaps these traits were common to warrior clans who had grown discontented with the prevailing Vedic culture and pushed back against the authority of those who enjoyed elite status within it—the

Brahman priests.

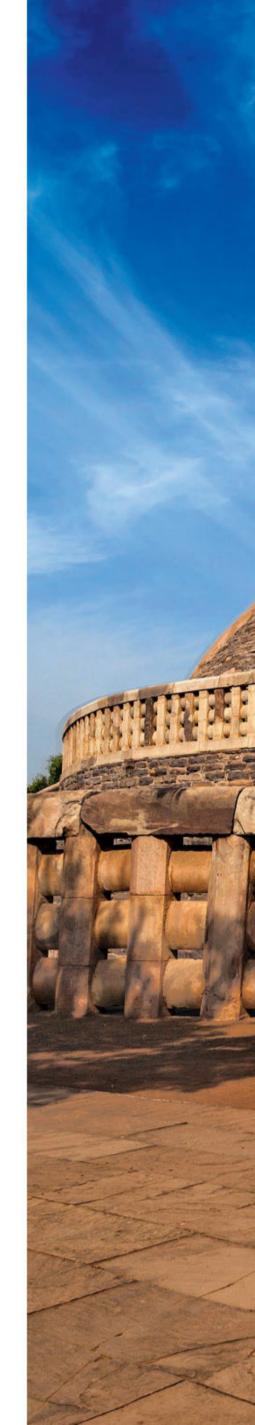
The teachings of the ascetics, many of them

similar to those of the Greek cynical philosophers, questioned the lifestyle and the theology of the Brahmans. At the same time, they seemed to reject the new economic order emerging in this period, which saw cities being established in the Ganges Basin. Ironically, it was this buoyant economy that facilitated the proliferation of these groups of ascetics and priests, who lived off the charity of others. Leaders in this new era began to emerge and promote these new ascetic teachings. Early kings of Magadha, Bimbisara and Ajatasattu, were very important followers of the Buddha, whose teachings also began to emerge at this time.

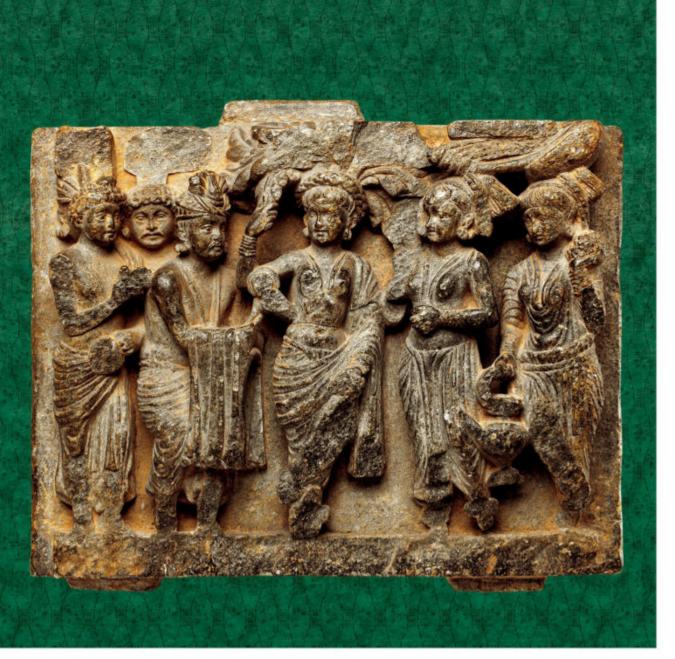
Buddha's Life

One of the earliest complete records of Buddhist teaching was committed to writing in the Pali language in Sri Lanka around 25 B.C. The Buddhist scriptures do not include a complete biographical account of the master. The origin story around Buddha that is familiar today began to coalesce around the first and second centuries A.D. These works absorbed snippets from previous literature. But these early semibiographical

A Brahman is depicted in the Buddhist complex Duldur Aqur (Xinjiang), on the Silk Road, sixth century A.D.







BIRTH IN LUMBINI

A second-century
A.D. panel from
Pakistan shows
Maya (center)
grasping a tree
branch while
miraculously
giving birth to the
future Buddha
from her right
side. Metropolitan
Museum of Art,
New York

episodes were not originally intended to relate the life of the master per se, but rather to frame and contextualize his teachings. How and why the legend of the Buddha came into being should be considered when analyzing this prototypical story of a young aristocratic warrior who decides to abandon his military destiny and seek spiritual enlightenment instead.

It is important to understand that the life of any Buddha (one who has reached perfect enlightenment) is viewed as being the last in a chain of rebirths. After many lives perfecting virtues such as patience, generosity, concentration, and wisdom, Buddhists prepare to be born into what will be the last life in the

samsara, the cycle of exis-

tence. A future Buddha is known as a bodhisattva. Siddhartha Gautama, an aristocrat of the Shakya clan, was believed to be one such bodhisattva.

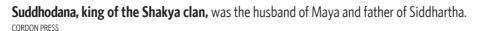
According to tradition, the mother of a

bodhisattva entering their last life was always a pure woman who would die a few days after giving birth. The Buddha's mother, Maya, did indeed die soon after giving birth. Bearing in mind this omen, her child was named Siddhartha, meaning "he who will achieve what he sets his mind to."

The Buddhacarita, a long poem on the acts of the Buddha by Ashvaghosha, a prominent author of the second century B.C., records that the infant Buddha was named Sarvarthasiddha, but the meaning of the two names is almost the same. The bodhisattva was expected to follow one of two possible destinies. He might become a universal emperor and foster dharma (right living) by means of the law. Or he might become a universal master of the truth and foster dharma through teaching about the reality of existence.

Many stories around Siddhartha Gautama's early years are similar. He is recorded as having grown up in a palace surrounded by luxuries and experiences that bind him through "the five cords of sensual pleasure," becoming desirous of and attached to things that he







FINDING LUMBINI

BUDDHA'S BIRTHPLACE

ccording to tradition, Maya gave birth to Siddhartha in Lumbini, meaning "the beautiful," but the exact loca-\tion of the Buddha's birthplace was lost to time. In the late 19th century, excavations near a village called Padariya revealed a pillar erected by the Mauryan emperor Ashoka the

the location as the Buddha's birthplace. Excavations that followed over the next century revealed the remains of Buddhist monasteries and stupas.

Great, who built many such The most significant find was columns at Buddhist sites the Maya Devitemple. Much in the third century B.C. The of the temple structures date Lumbini pillar's inscription not to the time of Ashoka's reign, only commemorates Asho- but in 2013 ruins dating to the ka's visit but also identifies sixth century B.C. were found, pushing back timing of when Lumbini became a pilgrimage destination. In 1997, Lumbini was designated a UNESCO World Heritage site.



ONTHE SPOT

At Lumbini, Ashoka built a protective brick structure (above) around the nativity marker, believed to be the exact spot of the Buddha's birth.

PEP ROIG/CORDON PRESS

AROYAL VISITOR

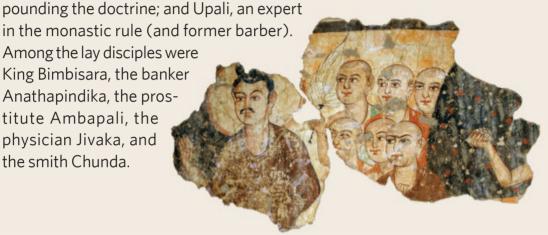
In the third century в.с., Ashoka placed pillars at Buddhist sites around his empire. The one at Sarnath, site of the Buddha's first sermon, was topped by four lions (left).

DINODIA PHOTOS/ALAMY/ACI

DISCIPLES OF BUDDHA

THEBUDDHA ATTRACTED MANY FOLLOWERS during his lifetime. Most texts feature 10 major disciples in different prominences. Each had strong defining character traits. Sariputra was renowned for his intelligence and Maudgalyayana for his psychic powers. Ananda, Buddha's first cousin, was sweet, friendly, and full of candor; he was the last of the great disciples to achieve enlightenment. According to many traditions, the first patriarch of the community of Buddha's followers after his death was a disciple called Mahakasyapa. Other monastic disciples were Anuruddha, of great self-control; Katyayana, master in ex-

in the monastic rule (and former barber). Among the lay disciples were King Bimbisara, the banker Anathapindika, the prostitute Ambapali, the physician Jivaka, and the smith Chunda.



HOLY MEN

Buddha and his followers are depicted on a mural (left) from a stupa (A.D. 200 to 400) at Miran, on the Silk Road in the Taklimakan Desert. National Museum, New Delhi ALAMY/ACI

PRINCE'S LIFE

Siddhartha demonstrates his skill with the bow (right) and marries Yashodhara (below right). Burmese manuscript, 1800-1820, British Library, London BRITISH LIBRARY/ALBUM

perceives around him through his senses. His father keeps him safe behind palace walls, leaving the young prince of the Shakya clan with little understanding of the outside world.

The prince marries and has a child, but he still has no notion of what life is like beyond the palace. Around age 16, the time when young nobles are initiated into affairs of state, he ventures outside.

One account of these excursions can be found in a collection of Buddhist texts called the Digha Nikaya. One day, the teenage Siddhartha Gautama goes for a ride around the park with his coachman. All is well until the

young prince spots an elderly man.

"That man, good charioteer, what has he done, that his hair is not like that of other men, nor his body?" asks Siddhartha. "He is what is called an aged man, my lord," the coachman replies.

> "But why is he called aged?" asks Siddhartha, showing his naiveté. "He is called aged, my

lord, because he has not much longer to live." Then Siddhartha asks, "I am too subject to old age?" The coachman responds directly, "You, my lord, and we too, we are all of a kind to grow old." Siddhartha decides he's had enough of the outside world for one day and asks to be driven back to his home.

On subsequent trips, Siddhartha observes a sick man and a dead man. These encounters outside of the palace are traumatic for the cosseted prince, but, above all, they leave him bewildered. He wonders how people, knowing that old age, sickness, and death exist, continue to live normal lives, even laughing and feasting.

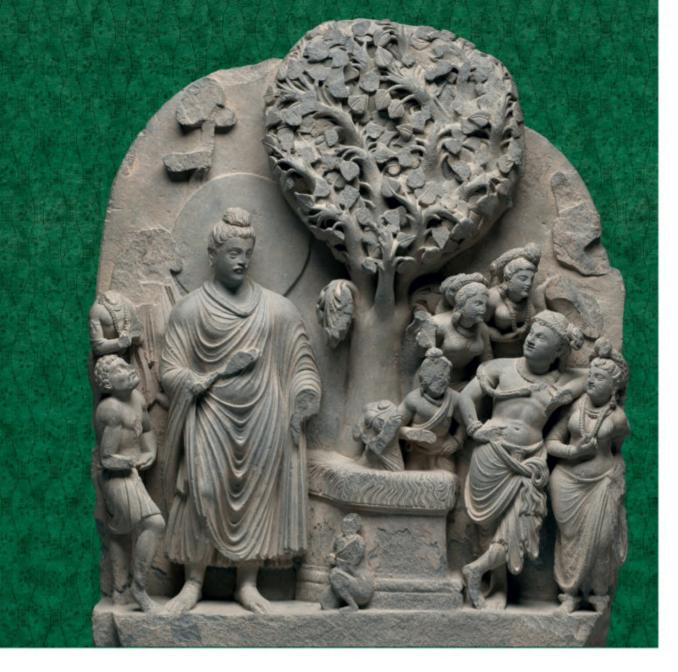
On a fourth trip beyond the palace walls, Siddhartha sees an ascetic meditating. This sight opens the way for the young prince to address his own spiritual conflicts. Here begins the socalled noble quest to find a state free from aging, sickness, and death; the quest for happiness that is not transitory; the quest for nirvana.

Achieving perfect enlightenment will not be as simple for Siddhartha as leaving the palace, leaving his family, and cutting the cords of sensual pleasure. Instead, he becomes so averse



Ascetic bodhisattva, Greco-Buddhist art of Gandhara, Lahore Museum, Lahore





GREAT AWAKENING

Surrounded by disciples and divinities, Buddha stands beside the bodhi tree, under which he attained enlightenment. Greco-Buddhist art of Gandhara, second century A.D.

to sensual pleasures that he takes up extreme ascetic practices such as long, uninterrupted fasts. Such hard-core asceticism leaves Siddhartha on the verge of death. At this point, he realizes that pain and penance have not delivered the spiritual liberation he was seeking. So, according to tradition, Siddhartha abandons the conventions of the ascetics of his day and decides to accept a ration of food.

Beginnings of Buddhism

Meditating under a bodhi tree, a sacred fig, in Bodh Gaya, Siddhartha discovers what he has been seeking: the root of endless suffering for millions of lifetimes. He becomes aware that in order to end suffering, it is necessary to end that which causes it: attachment. This is the perfect awakening (sambodhi). Through this, he learns how to exit samsara, the cycle of death and rebirth, to achieve the state of nirvana.

When he rises, Siddhartha will now be called Buddha. He begins to share what he has learned, telling his disciples about the Middle Way, navigating a life between sensual indulgence and extreme abstention. The pillars of his teaching are the so-called Four Noble Truths: first, human existence is suffering;

second, suffering is caused by attachment or desire; third, to attain salvation it is necessary to eliminate suffering; fourth, suffering can be eliminated by following the Eightfold Path, eight practices that guide the way to enlightenment. The Four Noble Truths imply a law of causality: Good acts bear good fruits, while bad acts bear bad fruits. Good acts do not spring from desire, aversion, or confusion. Nothing that is transitory can be considered true happiness.

Before his death around 483 B.C., the Buddha and his disciples spent decades teaching across northeast India. Monasteries formed, creating communities of monks and nuns. In the third century B.C., the Mauryan emperor Ashoka the Great spread Buddhism to southern India. Buddhism spread farther through trade along the Silk Road, military conquests, and cultural exchange. The Buddha's teachings have endured, and Buddhism has grown from his original five disciples to some 500 million followers around the world today.

ALEIX RUIZ FALQUÉS IS A TEACHER OF PALI LITERATURE AND LANGUAGE AT SHAN STATE BUDDHIST UNIVERSITY IN MYANMAR.







SERMON IN SARNATH

EIGHTFOLD PATH

elivered a few short weeks after achieving enlightenment, "Setting in Motion the Wheel of Dharma" (also known as the "Sermon in Deer Park") is believed by many to be the first sermon delivered by the Buddha. He gave this sermon to his first five disciples at Sarnath, near modern-

India. His lesson summarized the cardinal points of Bud-Middle Way, which warns against attachment to worldly pleasures or to excessive asceticism. He expounded upon the Four Noble Truths: dukkha (suffering), samudaya (origins of suffering), *nirodha*

day Varanasi, in northeastern (cessation of suffering), and marga (the path). He explained that elimination of dhist teachings, covering the suffering can be achieved by following the Eightfold Path, which includes the following practices: right view, right intention, right speech, right action, right livelihood, right effort, right mindfulness, and right awareness.



MONUMENTAL LOCATION

Dating to about A.D. 500, Dhamek Stupa (above) commemorates the precise site of the Buddha's first teachings in Sarnath.

BRUNO PEROUSSE/GTRES

TEACHER AND STUDENTS

In this fifth-century A.D. sculpture (left), Buddha makes the mudra (gesture) of teaching to his disciples, who are depicted below him.

CORDON PRESS

THE BUDDHA'S LAST DAYS

The Mahaparinirvana Sutra, one of the most memorable texts of ancient India, offers an account of the last months of the Buddha's life that blends history and legend.

AFTER A LIFETIME SPENT wandering and teaching, the Buddha died at age 80 between two sal trees in the forest near Kusinara (modern Kushinagar in Uttar Pradesh, India). He had been struggling with poor health and knew that his time was near. In the account, he assembles his disciples, eats a final meal, and reclines between the trees. According to the text, the Buddha instructed his followers to cremate him after his death. Those wishing to follow his teachings could make pilgrimages to several sites: his birthplace, the tree where he found enlightenment, the site of his first sermon, and where he passed from this world into nirvana. As his followers gazed upon him, he delivered his last words and then went into a deep meditative state before entering nirvana, freed from the endless cycle of life and death. The ritual for the Buddha's cremation was the same one

used for an emperor. It's said that warrior clans from various confederations and several monarchs tried to claim Buddha's ashes as relics, which almost triggered a war. Cooler heads prevailed, and the relics would be shared among various kingdoms and states. Supposedly two centuries later,

King Ashoka ordered the remains to be disinterred and then distributed and reburied in stupas all over India, where some supposedly remain.

A reliquary found in the Piprahwa Stupa is believed to contain remains of the Buddha.

ALBUM









A King's Path to Power

1758

Halley's comet streaks across the sky, an event that aligns with a Hawaiian prophecy about the birth of a future king.

1779

Despite a strained relationship with the Hawaiians, British explorer Captain James Cook returns to Hawai'i and is killed.

1782

Chieftain Kalani'ōpu'u, Kamehameha's uncle, dies. His son and nephew become rivals for the throne.

1810

Kamehameha's decadeslong campaign unites the Hawaiian Islands into one kingdom under his rule.

1819

After successfully ruling, Hawai'i's first king dies. He is succeeded by his son Liholiho, who rules as Kamehameha II.

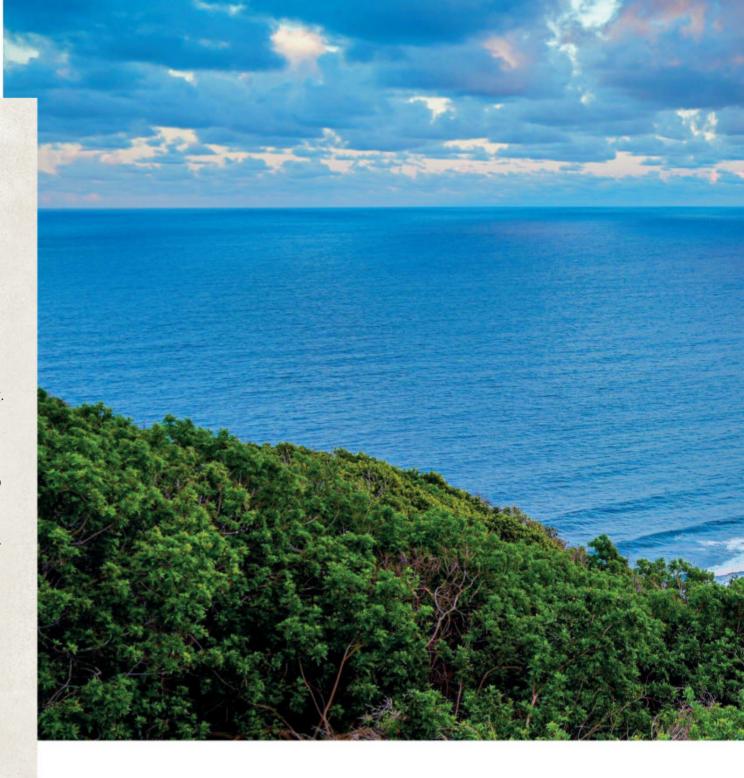
NORTHERN LAD

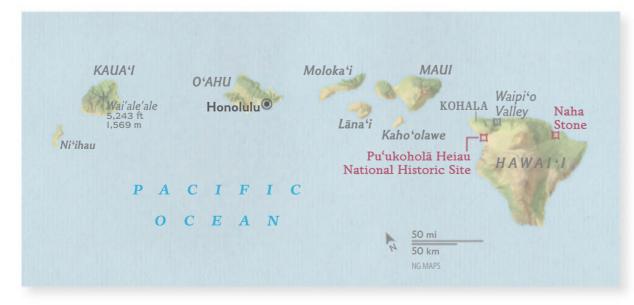
Kamehameha was born in Kohala, a northwest district of Hawai'i that today is home to the lush Kohala Forest Reserve (above).

ALEXANDRE ROSA/ALAMY /ACI

ugged. Fearsome. Authoritative. All three words have been used to describe Kamehameha I, the first king of the unified, if short-lived, Kingdom of Hawai'i. Living up to his name's promise—it can be translated as "the one set apart"—Kamehameha broke the mold of his native Hawaiian aristocracy in the late 18th century, pursuing ambitions that put him in power not of a single clan or island but an entire Pacific nation composed of once independent islands.

Devoted to his people's war god, Kamehameha was extolled for his reverence, physical size and strength, military savvy, and bravery in battle. But it would take more than muscle—and modern Western weaponry—to bring together these separate islands into a united Kingdom of Hawai'i. Peppered with prophecies and legends, his life story is a compelling history of how the brawny ruler, now known as much for his statesmanship as his physical prowess, managed to pull it off and unite







the islands in the face of colonialism and rival claims to the throne.

Hawaiian History

The modern U.S. state of Hawai'i covers the eight former islands that once constituted the Kingdom of Hawai'i—including the archipelago's chain of main islands, Hawai'i (the Big Island), Maui, Oʻahu, Kauaʻi, Molokaʻi, Lānaʻi, Niʻihau, and Kahoʻolawe, along with other minor islands and atolls in the region. But before the 19th century, each island was an entity of its own—and many were ruled by aristocratic relatives of the man who would become Kamehameha the Great.

First populated by Polynesians around A.D. 1100 to 1200, the Hawaiian archipelago's islands were initially governed by different, self-contained chiefdoms known as *mokus*. Sometimes these kingdoms would encompass an entire island, while other domains covered smaller wedges of territory on an island. For example, the larger islands of Hawai'i, Maui,

and O'ahu all contained multiple mokus that coexisted alongside each other.

Mokus were each governed by a hierarchical, deeply religious code of rules known as *kanawai*. According to these rules, forbidden foods, behaviors, practices, and places were considered *kapu*. Engaging in anything kapu could bring about severe punishment, including death. The code helped ensure appropriate behavior among a chief's subjects and helped to protect a moku's resources, guiding when and where crops were planted and harvested as well as limiting the number and types of fish that could be caught.

These top-down societies considered their chiefs second only to the gods, but the chieftains both governed and served. Though there was some focus on family inheritance, a chief had to gain and maintain mana—a potent combination of religious and political power—to rule.

KAMEHAMEHA I

Hawai'i had been unified for six years when artist Louis Choris captured Kamehameha in watercolor. Honolulu Academy of Arts, Honolulu

NIDAY PICTURE LIBRARY/ALAMY/ACI





PROPHECY AND PREDICTION

ne look at the Naha Stone affirms Kamehameha's reputation for strength. As legend has it, he lifted the massive volcanic stone, which had the power to reveal the identity of a leader prophesied to one day unite Hawai'i. The rock came from Mount Wai'ale'ale, a volcanic peak on the island of Kaua'i. It was eventually moved to the Big Island of Hawai'i, where it played a longstanding part in royal rituals among Hawaiian chieftains. The stone was considered a royal birthstone, and royal sons were placed on its surface for a blessing after birth. If they cried while lying on the stone, they were branded as cowards. If they remained silent, they were celebrated as strong royals of sacred Naha ranks. Today, visitors to Hilo Public Library, where the rock was relocated in 1952, can test their strength against that of Kamehameha.



King's Fate The Naha Stone (left) sits before the Hilo Public Library on the Big Island of Hawai'i. DOUGLAS PEEBLES PHOTOGRAPHY/ALAMY/ACI

"Maintaining political stability within a feudal chiefdom was not easy," wrote historian William H. Davenport, noting that power "did not follow automatically from inherited sacred rank."

Dueling Prophecies

Though his exact birthdate is unknown, the child who would become Kamehameha I was likely born in the 1750s in North Kohala on the Big Island of Hawai'i. Though most historians believe High Chief Keōua was his father, his mother, Chiefess Keku'iapoiwa II, also claimed at one point that another chief, Kahekili II of Maui, was his father instead. Either way, Keōua recognized the child, named Pai'ea, as his son. Regardless of the identity of his biological father, the baby's aristocratic lineage seemed to presage a future as a high chief himself.

Prophesies that lined up with the child's birth set him on a unique path. Ancient Hawaiian legend held that a child born beneath the glow of a bright star that looked like a bird

would become a leader capable of supreme rule over Hawai'i. The legend is thought to have aligned with the predicted reappearance of Halley's comet, which streaked across the sky in 1758, the year in which some believe the future Kamehameha was born.

Others had a less charitable interpretation of this prophecy. The legend—and his pregnant mother's craving to eat a shark eyeball—were seen by some enemies as proof the child was extremely dangerous. They believed he would be a warlike conqueror and killer of chiefs. This suspicion endangered the infant's life, and his mother hid him away for safety. Young Pai'ea would spend the first years of his childhood in hiding, protected by priests and foster parents in Waipi'o, a secluded coastal valley on the Big Island that was considered sacred.

Family Tensions

Five years later, after his father's death, Pai'ea returned home to his birth family, where he was doted on by his powerful chieftain uncle,



WISE COUNSEL

John Young was one of the few Europeans to become a trusted military adviser to Kamehameha. 19thcentury illustration

between his own son and his nephew. As a result, the cousins became political opponents even though they were raised together, trained in the art of war together, and groomed to a life of rule and privilege.

Tall and strong, Kamehameha was a natural warrior, and he reportedly behaved like a

Kalani'ōpu'u. By rights, the boy's eldest male

cousin, Kīwala'ō, would have been first in line

for that favor. But his uncle split his affection,

and his tutelage in statecraft and divine rule,

prince although he was only a junior chief. According to historian Gavan Daws, the young man conducted himself with "an imperiousness that matched and even exceeded his rank." He absorbed the political lessons of his uncle, participated in a variety of battles, and also learned the art of statecraft.

Kamehameha even trained in foreign relations by interacting with Anglo visitors, including Captain James Cook. The British explorer first set foot in the Hawaiian

Islands in 1778 as part of an ongoing quest for a Northwest Passage connecting the North Atlantic and Pacific Oceans. His first visit to the island had been peaceful, and he'd been welcomed by the islanders. But the islanders' initial opinions of Cook and his crew soon soured. British missteps and miscommunications resulted from language barriers and differing cultural attitudes, leading to insults to the islanders' property and practices.

Cook and his men departed but returned to make repairs to their ship, the *Resolution*. By his second visit, tensions between the British and the Hawaiians festered even more.

In 1779 Hawaiians stole a longboat from the *Resolution*. In reprisal, Cook attempted to kidnap Kalani'ōpu'u. A battle ensued, and the Englishmen were surrounded by thousands of Hawaiians. Kamehameha is believed to have fought in the conflict. Though accounts of what followed vary, Cook was eventually slain by one of the warriors, Nuaa. Cook's brutal death inspired fear and stoked long-standing,



CAPTURING THE FAIR AMERICAN

uilt for the fur trade and not war, the Fair American was a small ship that played a big part in the campaigns of King Kamehameha I. Described in varying accounts as a brig, sloop, or schooner, it sailed to the Hawaiian Islands under the command of Thomas Metcalfe in late 1789. Thomas's father and fellow fur trader Captain Simon Metcalfe had arrived shortly before his son and earned the ire of Hawaiian Chief Kame'eiamoku, an ally of Kamehameha. The chief vowed to attack the next Western ship he saw. When the Fair American approached Kawaihae Bay in 1790, Kame'eiamoku followed through on his vow, killing all but one member of its crew and capturing the ship. King Kamehameha brought the Fair American into his fleet and its weapons—including guns, ammunition, and, most importantly, a cannon—into his arsenal. Kamehameha used the cannon to great effect against the forces of Maui and Kaua'i.

ongoing tensions between the islanders and European settlers.

Royal Rivalries

A few years later, the elderly Kalani'ōpu'u lay on his deathbed and announced his last wishes to his retinue. Kīwala'ō, his firstborn son, would inherit his chiefdom. But in what some scholars claim was an unusual move, Kalani'ōpu'u entrusted the care and devotion of the war god, Ku, to his nephew.

By making Kamehameha guardian of the war god, the old chieftain had given him great political potential. And other signs and omens seemed to point to Kamehameha's powerful future. As a teenager, Kamehameha managed to overturn a large, sacred volcanic stone known as the Naha Stone. Legend had it that a man who could overturn the sacred stone would be able to unite all of the Hawaiian Islands under his power. By moving the stone during a powerful ritual, the strong young man gained fame, power, and credibility throughout

the archipelago. This feat exacerbated already festering resentments between the cousins. The rift was worsened when the cousins came into conflict during a drinking ceremony associated with Kalani'ōpu'u's funeral.

Though the course of events initiated by his death is contested, it resulted in a conflict over how his lands would be distributed to his family. Kamehameha had allies among his other powerful uncles and elites, who encouraged him to seek more political power.

"The older, well-established leaders that were his power base saw something in him," says Paul D'Arcy, an associate professor of Pacific affairs at Australian National University and author of *Transforming Hawai'i*, which explores how Kamehameha balanced coercion and consent in his quest for power. "He had been taught not just warrior craft, but statecraft." Those who allied themselves with the junior chief may have thought he could be controlled, says D'Arcy. But "they soon learned he was actually a very good ruler."

SEA COMMANDER

Kamehameha leads from the deck of the Fair American in Hawaiian artist Herb Kawainui Kāne's depiction of the 1791 Battle of Kepuwaha'ula'ula (Red-Mouthed Gun).

HERBERT KANE/NATIONAL GEOGRAPHIC IMAGE COLLECTION







Western Weapons

That rule involved plenty of battles—and the adoption of some modern European weaponry as Kamehameha continued to conduct relationships with the growing number of Anglo settlers in the Hawaiian Islands. The dominant narrative emphasizes the might those muskets and ship cannons gave the ever-more-powerful Kamehameha, but D'Arcy says their role has been overstated.

Though Kamehameha's people did gain European weapons, they were mostly low-quality castoffs from the Napoleonic Wars that were "wildly inaccurate," says D'Arcy.

These guns were mostly used in guerrilla-like combat that did not resemble the types of battles his European counterparts expected. Rather than fight single, decisive battles, Kamehameha and a small, elite group of warriors regularly faced off with similar groups of their enemies. "It was all about honor and proving yourself

BRILLIANT PLUMAGE

Kamehameha is believed to have given this *mahi'ole*, a Hawaiian feather helmet, to Kaumuali'i, the last independent chief of Kaua'i before Hawai'i's unification.

REPRODUCED WITH PERMISSION OF BISHOP MUSEUM, HONOLULU, HAWAI'I

in battle," he says.

Kamehameha himself would have attributed his victories to the favor of the war god, not European weapons. During the bloody civil war he had helped incite, Kamehameha finished erecting a new temple in 1791, Pu'ukoholā Heiau (Temple on the Hill of the Whale), in response to a prophecy that if he were to build a new temple to the war god Kū, he'd eventually conquer all of the Hawaiian Islands. The gigantic rock structure, built with the help of a human rock-hoisting chain nearly 25 miles

long, still stands today and is a U.S. national historic site.

Might or Right?

In Polynesian cultures like Hawai'i's, D'Arcy says, power isn't solely from physical might. "Their doctrines of statehood involved being a ruler for the people rather than dominating people," he says. During the early days of his rule, Kamehameha and



BATTLE OF NU'UANU

ing Kamehameha assembled one of the largest fighting forces in Hawaiian history in 1795. Historians estimate that he took between 10,000 and 12,000 soldiers with him to Waikiki on the island of O'ahu. There they would battle the forces of Kalanikūpule, the king of O'ahu. Their struggle climaxed in May during a dramatic battle atop the Nu'uanu Pali, a 1,200-foot-tall cliff located near today's Honolulu. In the course of the violent battle, Kalanikūpule's leadership had fallen into disarray, causing his army to retreat up the cliff. Kamehameha's forces pursued, pushing them higher and higher, until there was nowhere left to go. According to tradition, hundreds of warriors leaped, fell, or were pushed into the deep valley below. Today a historic marker identifies the site where Kamehameha's victory brought an end to his brutal and effective 13-year quest to unite the islands under his rule.

his allies were well matched by his cousin and other rivals. As a result of this, D'Arcy says, he "had to be a diplomat more than a military leader."

Nonetheless, Kamehameha did have to engage in military operations and warfare to gain territory and subjects. In 1782 he came face-toface with his cousin at the Battle of Moku'ōhai, during which the respective armies of men loyal to Kamehameha and Kīwala'ō duked it out with hand-to-hand combat on a rocky beach. Eventually, one of Kamehameha's most revered warriors killed Kīwala'ō with a spear, leaving Kamehameha with his first major victory. The results of the battle granted him control over most of the north and west of the Big Island.

That moment was just the start of Kamehameha's stratospheric rise. Over the years, he fought for and won the entire island of Hawai'i. He then proceeded to take the islands of Maui and Moloka'i in 1795.

Kamehameha didn't stop there: Helped along by his growing army, his savvy statesmanship,

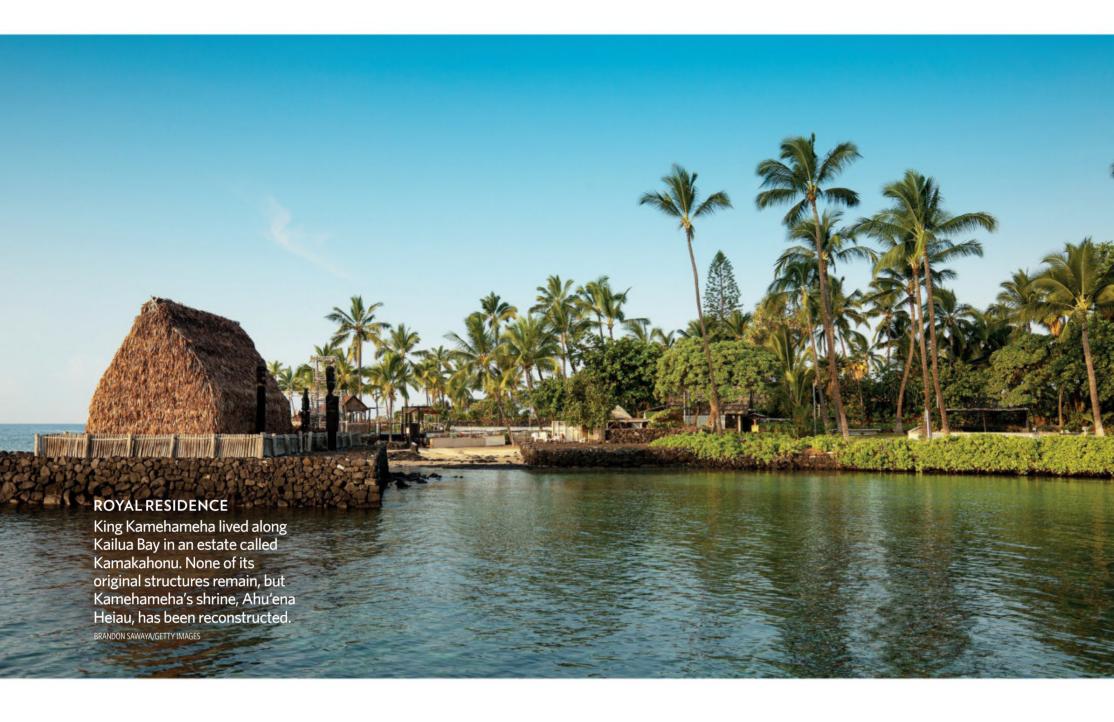
and the mana generated by his spiritual sacrifices, he turned his attention to O'ahu. He was assisted in his ambitions by two British men, Isaac Davis, the sole survivor of the Fair American, and John Young, captured ashore from another ship. Kamehameha had taken the men prisoner in the wake of a fight between British settlers and Hawaiian warriors. Soon they went from captives to valued advisers; Davis and Young taught the king the ways of European warfare and helped supply him with ships, guns, and ammunition.

This battle training, and his growing support across the archipelago, set Kamehameha up for his next conquest: O'ahu. During the 1795 Battle of Nu'uanu, an epic melee over the fate of the island, he deployed between 10,000 and 12,000 warriors equipped with 1,500 canoes. His forces used muskets and even canoe-based cannons to gain victory over his rivals.

Western weapons did help Kamehameha gain rulership of most of the Hawaiian Islands. But after his decisive victory in O'ahu, the

ABOVE AND BELOW

Artist Herb Kawainui Kāne contrasts the peaceful Nu'uanu Valley (above) with the carnage on the cliff as Kamehameha's forces overwhelm O'ahu's warriors. HERBERT KANE/NATIONAL GEOGRAPHIC IMAGE COLLECTION



LOCAL HERO

This statue of King Kamehameha stands at Hawi on the northern tip of Hawai'i's Big Island, not far from the great king's birthplace.



chief actually sought to demobilize instead of gathering more weapons and military might. Disease ravaged his followers, eventually leading to a diminished fighting force.

Kamehameha could have met that challenge by enlisting more warriors and preparing for other great battles. Instead, he turned to trade, making alliances with European merchants and missionaries. In 1810 he conducted a historic peace meeting with his longtime rival in Kaua'i, Kaumuali'i. When the leader entered Honolulu Harbor, he was greeted with cannon fire. This time, though, it was celebratory, not threatening. Despite a rumored assassination plot, the meeting was peaceful and resulted in Kaua'i's chief bloodlessly ceding his island to Kamehameha. With that, the unification of the Hawaiian Islands was complete.

Unification

The Kingdom of Hawai'i was united, and Kamehameha's reign would last until his death in 1819. By then, says D'Arcy, Kamehameha had grown from a hotheaded young warrior into a mature true statesman whose power was derived not from physical might but from his loyal community.

"Europe had conquered the world because of its ability to concentrate power," says D'Arcy. But Kamehameha eventually gained kingship of the entire island system because he respected the power of his own people, combining well-honed leadership skills with divine devotion. "In any land he would have been a leader," remembered Kalākaua, Hawai'i's final king. "He accomplished what no one could have done in his day." But this kingdom was short-lived: It ended in 1893, with the forced abdication of Hawai'i's reigning queen, Lili'uokalani, and the United States' eventual annexation of Hawai'i.

Many stories of Kamehameha's life are saturated in legend, and details about his burial are just as elusive. When the king died, his body was interred in strict secrecy in keeping with the traditions of $h\bar{u}n\bar{a}kele$. The verb, which means "to hide in secret," refers to the age-old tradition



of burying a Hawaiian chieftain's corpse in a location where it could not be seen, stolen, disinterred, or otherwise molested. A royal corpse that was found was considered stripped of its mana, the spiritual power so prized by traditional Polynesian cultures. As a result of the strict secrecy in which it was buried, the tomb of Kamehameha has never been found.

Or has it? In 1983, a National Geographic investigation revealed the final resting place of a group of the Anglo traders of the Fair American. Davis, the lone survivor, and Young, from another vessel, became close friends and advisers to Kamehameha, eventually aiding him in warfare and utilizing the cannons from the Fair American. During the photo shoot at the site, Tyrone Young, one of the Hawaiian descendants of the Fair American's crew, discovered a complete skeleton in a canoe inside the lava tube complex where the other men were buried. "I felt in my heart ... this is him, this is My King; here are the lost bones of King Kamehameha the Great," he later recalled. But the

remains were never identified as those of the king, and his resting place still remains secret.

The islands' royal past—and the father of the short-lived monarchy—can still be felt today. Modern Hawai'i commemorates Kamehameha in a variety of ways. His name can be found on countless schools and businesses. His likeness appears on statues scattered throughout the islands (and even on a statue in the U.S. Capitol's Statuary Hall). Every year on July 11, Hawaiians celebrate Kamehameha Day, a public holiday featuring parades, cultural exhibitions, and parties throughout the state. His reign may have been short, but Kamehameha the Great casts a long shadow on the islands he helped unify—through his savvy and statesmanship as much as his vaunted strength.

ERIN BLAKEMORE HAS WRITTEN ABOUT HISTORY FOR *NATIONAL GEOGRAPHIC*, THE *WASHINGTON POST*, *TIME*, *MENTAL FLOSS*, AND *JSTOR DAILY*.

Learn more

Captive Paradise: A History of Hawaii James L. Haley, St. Martin's Griffin, 2015

UNITED KINGDOM

Herb Kawainui Kāne painted a vibrant depiction of King Kamehameha and his allies among the abundance of Kamakahonu, the royal residence.







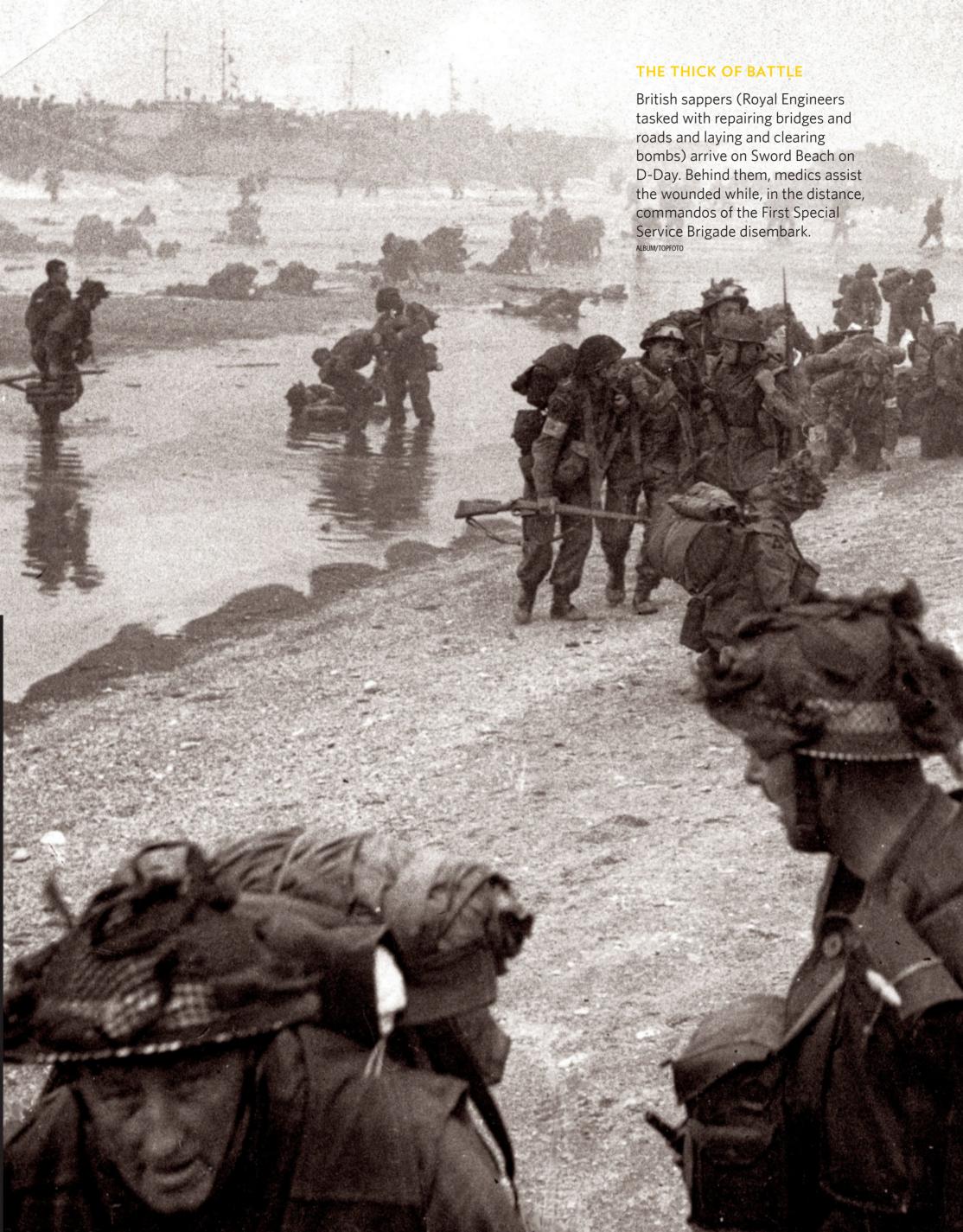






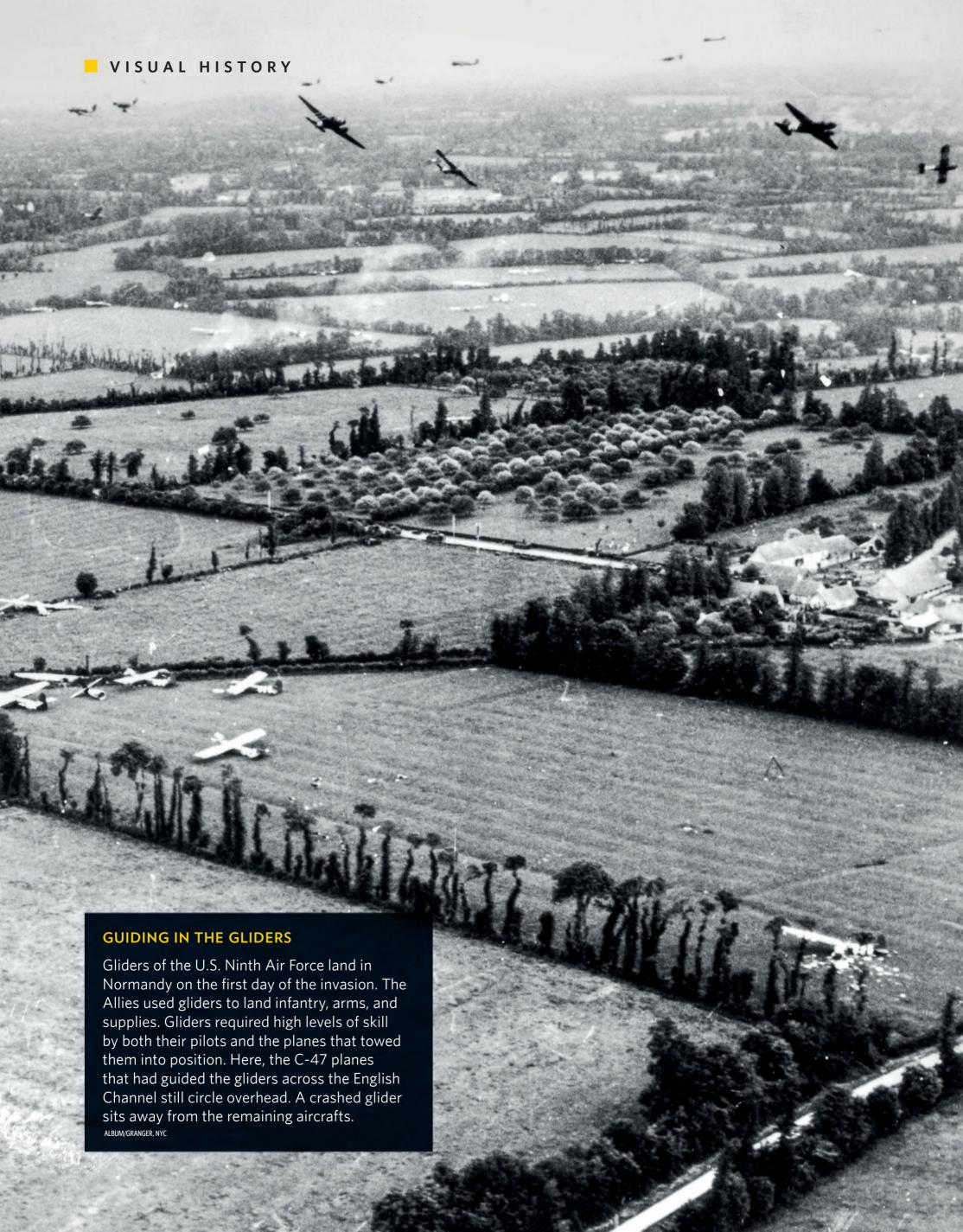


















Must Farm's Bronze Age Time Capsule

In 2015 excavations at this fire-ravaged site, nicknamed Britain's Pompeii, revealed hundreds of objects preserved in the ground.

t may have been a summer's day in the ninth century B.C. when a fire erupted in a dwelling in what is now eastern England. Raised on wooden stakes over a wide, sluggish stream, the small houses alongside it were soon engulfed in flames.

Residents had little chance to salvage their belongings. Burning roofs collapsed into the cottages, which in turn collapsed into the murky waters below, together with all their contents. The flames were extinguished, the debris sank deep into the mud, and the charred remains of tools, animal bones, food, textiles, and timbers were encased in the fluvial silt of East Anglia for nearly 3,000 years.

This ninth-century B.C. catastrophe turned into a 20th-century A.D. blessing when archaeologists found



NGM MAPS

the remains of this community at a place called Must Farm. These are the best preserved prehistoric domestic structures found in the United Kingdom. Excavations at this site have given historians an unprecedented window into everyday life in Late Bronze Age England that otherwise might have been lost to time.

Raised Up

Must Farm is located north of Cambridge in a huge area of marshland called the Fens. Over centuries, settlers have drained the marshes to create rich farmland. Thick layers of clay in the ground, which were quarried for brickmaking, are among the area's abundant local resources.

In 1999, during a visit to a disused clay quarry at Whittlesey, local archaeologist Martin Redding spotted what seemed to be the remains of wooden posts at Must Farm. Redding immediately suspected they might have historical value. After discovering the posts, Redding found shards of pots on subsequent visits.

To protect the site, in 2004 the Cambridge Archaeological Unit undertook an initial survey at Must Farm. Their work identified a dozen wooden piles sunk near what had once been a wide stream, long since silted up. Analysis of the piles dated them to the Late Bronze Age, between the 11th and ninth centuries B.C.



Two years later, in 2006, excavation revealed the wooden piles were part of a palisade that had encircled a cluster of pile dwellings placed over the watercourse.

FINDS AT THE FARM 1999

Martin Redding spots the remains of posts at Must Farm, just south of the Bronze Age site of Flag Fen. 2004-2006

Archaeologists carry out a survey at Must Farm and find a layer of well-preserved objects. 2012

The first of nine log boats are found in the Must Farm channel. They date across six centuries. 2015

Major excavations at the site begin and reveal a trove of rare and unique Bronze Age objects.



Nearby, archaeologists also found remains of an elevated causeway built of large oak slats. Dated between 1290 and 1250 B.C., it significantly predates the pile dwellings; residents probably saw the causeway as a waterlogged ruin from a previous age.

However, the most exciting discovery at the site was a rich layer filled with artifacts and objects from the pile dwellings. From the charring and (Continued on page 94)

Must Farm. The sterns had been removed to sink them. Researchers think that their owners knew about the preserving qualities of silt and that sinking them (with the intention of recovering them later) was a form of long-term storage.







TOP-HEAVY HOUSES

IN RECONSTRUCTING the charred oak structures at Must Farm, researchers noted that they featured heavy roofs in contrast to their lightweight platforms. Their builders had adapted the heavy-roofed design of roundhouses developed centuries before for use on solid ground. The design of the raised house was clever, but it also caused hygiene and health problems. Scholars believe human waste was disposed of in the slow-flowing water underneath the house. The excrement attracted parasites that entered the fish, which were in turn eaten by the people in the settlement. Analysis of ancient human feces at the site found that it contained tapeworms.

Reconstruction of one of the pile dwellings from the Must Farm settlement.



overall compactness of the layer, a 2006 survey established that this material ended up close together as the result of a fire.

Human remains were found later. It is likely that these were not victims of the blaze but venerated ancestors. This jumble of household items, tools, food, bones, and trash had been waterlogged for nearly three millennia in alkaline silt, ideal conditions for their preservation.

In 2015 archaeologists were finally able to carry out an intensive excavation and reveal the secrets of the miraculously preserved objects. Funded by Historic England, a team of archaeologists led by Mark Knight excavated the site completely and documented their findings. One by one, the objects were extracted and documented. The report co-authored by Knight details finding more than 180 textiles; 160 wooden artifacts,

including bobbins, containers, withies (cords made from willow twigs), furniture, and cart wheels; 120 pottery vessels; 90 pieces of metalwork; and dozens of glass beads. Using photogrammetry, Knight's team created 3D digital models revealing how the raised dwellings had been constructed. The platform dwellings were surrounded by a palisade of ash posts. Gangways facilitated movement between dwellings.

Life on the Fens

Despite damage inflicted from clay quarrying in the 1960s, archaeologists have still been able to construct a good picture of the settlement at Must Farm when it was briefly inhabited in the 800s B.C.

Must Farm was not an isolated village. It was part of a larger network of fen dwellers for whom the water was not a barrier but a way to exchange and share ritual activities. Other settlements and structures have been found in the Fens. Archaeologists revealed evidence of intense Bronze Age activity at a site just north of Must Farm, called Flag Fen.

Located on a much older, Neolithic trackway, Flag Fen consists of a causeway raised above the marsh. Constructed

Early in its life, the settlement came to a dramatic end when it was suddenly destroyed by fire.



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between the 14th and 10th centuries B.C., the causeway rested on huge oak piles brought in from outside the area. Around the site were items of value that may have been placed in the waters as part of religious rituals.

Preserved organic materials at Must Farm also reveal the complexity of the residents' diets. Analysis of the charred remains of grain suggests that wheat, barley, and flax were growing in the same place. The community had access to a varied, local cereal diet.

While it might seem obvious that fish and aquatic birds were on the menu, a surprising number of boar bones were also found at the site.

Residents perhaps had connections with, and access to, relatively distant food sources of wild woodland animals.

The presence of charred sheep and goat dung pellets also strongly suggests that people had access to livestock and their young. These animals may have been housed in the dwellings above the water. Remains of lambs and kids were found among the charred ruins. Analysis shows they died sometime between three and six months of age. If they died in the fire, this pinpoints the timing of the destruction to the summer months.

Study of the timbers used to build the structures shows that they were felled not long

before the fire struck. Given that the homes were built with such fresh materials, the settlement had to be very young. Perhaps it had only been completed a few months before its destruction.

A Wetter World

Since the discovery of Flag Fen, the Must Farm dwellings, and other infrastructure in the Fens, the flat, rain-sodden farmland of East Anglia has become an area of intense interest for archaeologists for its window into not only the everyday lives of its residents but also broader changes in the area. Research has shown life in the Fens was not always sodden. Earlier in the Bronze

Age, communities had relied on herding domestic cattle. Then, about a millennium before Must Farm was built, water levels started to rise in this part of England. Communities rapidly adapted, raising up their homes and building boats and causeways.

Dating across six centuries, nine wooden boats were discovered along the Must Farm watercourse. The site was clearly at the center of a vibrant Bronze Age community made of settlements connected by canals and causeways. Archaeologists are eager to learn even more from this preserved snapshot of a sunken past.

— Rubén Montoya

We've Found the Most Beautiful Endangered Species

Theirs sold at auction for \$226,000. Ours is JUST \$29! Curious? Read on!

To art nouveau jewelers at the turn of the last century, nothing was more beautiful than the dragonfly. In the dragonfly's long body and outstretched wings, jewelers found the perfect setting for valuable stones. These jewelers' dragonfly designs have become timeless statements of style; a dragonfly pendant designed by French jeweler René Lalique recently sold at auction for \$226,000. Inspired by his stunning artistry, we've crafted our Dragonfly Nouvelle Collection, an elegant jewelry set for JUST \$29!

True artisanship in Austrian crystal and yellow gold. This necklace and earring set features gorgeous multicolored enamel paired with Austrian crystals and a yellow gold finish. Ask any jeweler and they'll tell you it takes true artisanship to properly blend the blues and purples found in this enamel. While art nouveau dragonflies are hard to come by, we're helping to repopulate their numbers with this artfully stylized depiction of some of nature's smallest wonders!

A NEARLY \$400 VALUE FOR JUST \$29!

Buy the pendant, get the earrings FREE. If Stauer were a normal company, we'd sell the necklace and earrings for \$199 each, but because we engage the world's best artisans and cut out the middlemen to sell directly to you, we're offering the necklace for JUST \$29! Even better: If you buy within the next few days, we'll throw in the earrings for FREE! That's a nearly \$400 value for JUST \$29!

Act fast! The first time we ran this jewelry in our catalog, it sold out in a matter of days. Get this collection now before this offer goes extinct!

Jewelry Specifications:

- Enamel with Austrian crystal. Yellow gold finish
- Pendant: 1 ½" W x 1 ¼" H.
 Chain: 18" + 2", lobster clasp.
 Earrings: 1 ¼" L, french wire

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